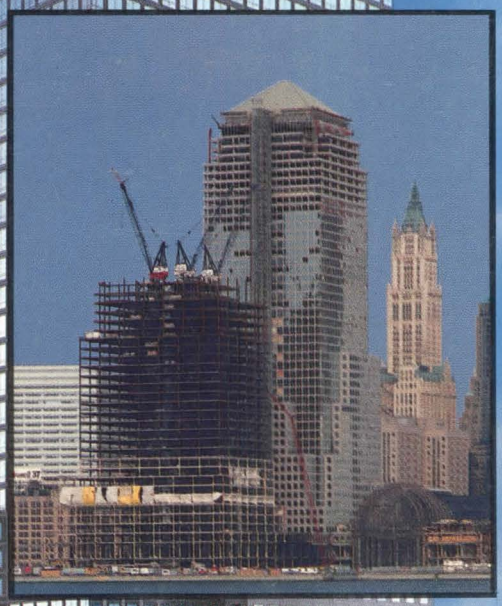
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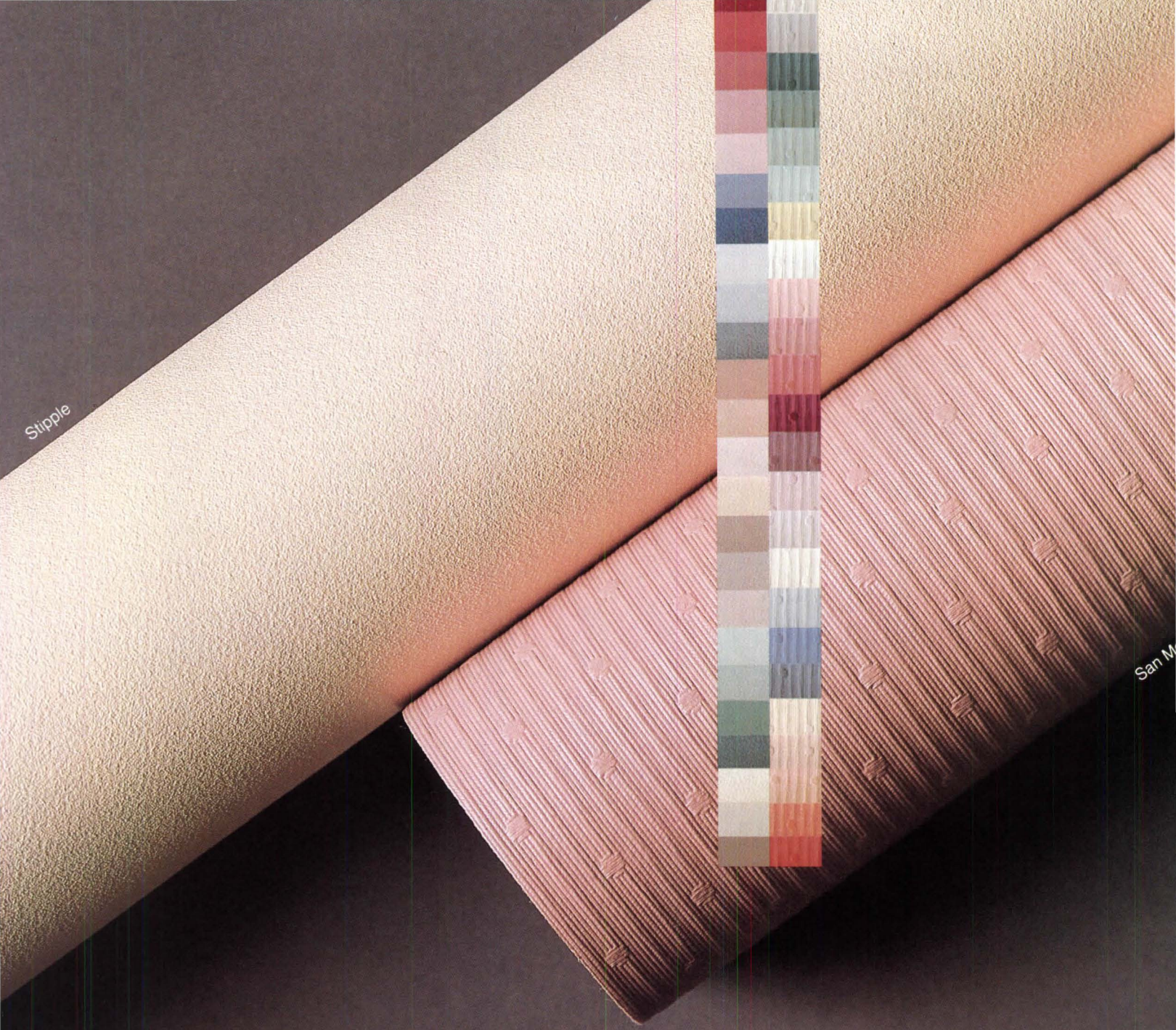
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Progressive Architecture (ISSN 0033-0752) is published monthly by Reinhold Publishing, A Division of Penton/IPC, P.O. Box 95759, Cleveland, OH 44101: Philip H. Hubbard, Jr., President; Harry I. Martin, Robert J. Osborn, Vice-Presidents; Penton/IPC: Thomas L. Dempsey, Chairman; Sal F. Marino, President; James K. Gillam, N.N. Goodman, Jr., Paul Rolnick, Executive Vice-Presidents. Executive and editorial offices, 600 Summer St., P.O. Box 1361, Stamford, CT 06904 (203-348-7531).

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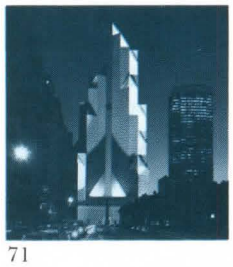
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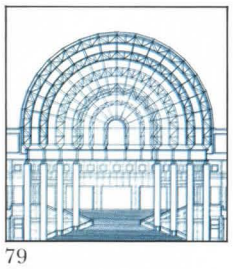
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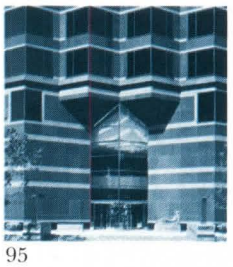
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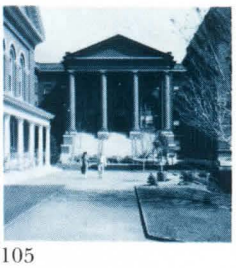
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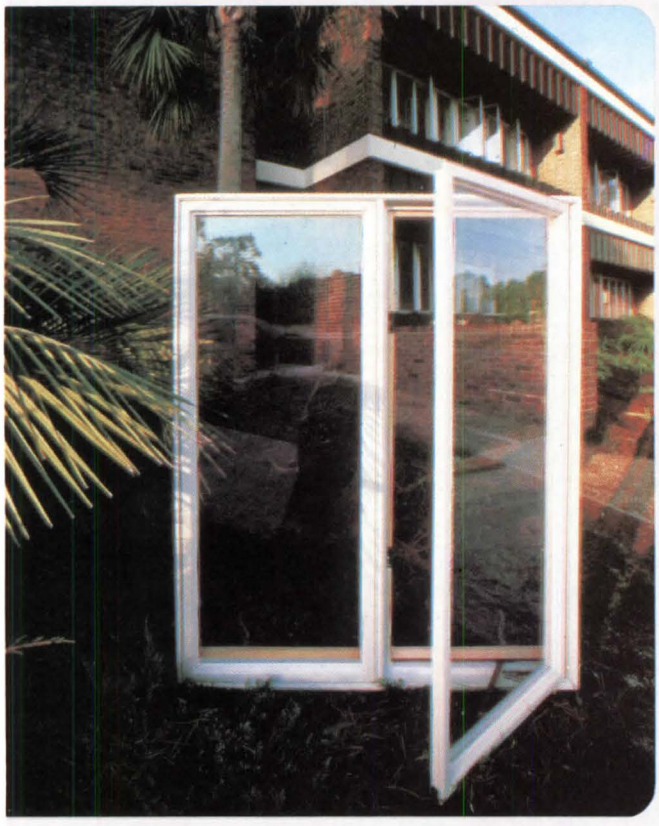
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Construction photograph inset into model shot of the World Financial Center, New York (p. 79). Photos: Wolfgang Hoyt, © ESTO.

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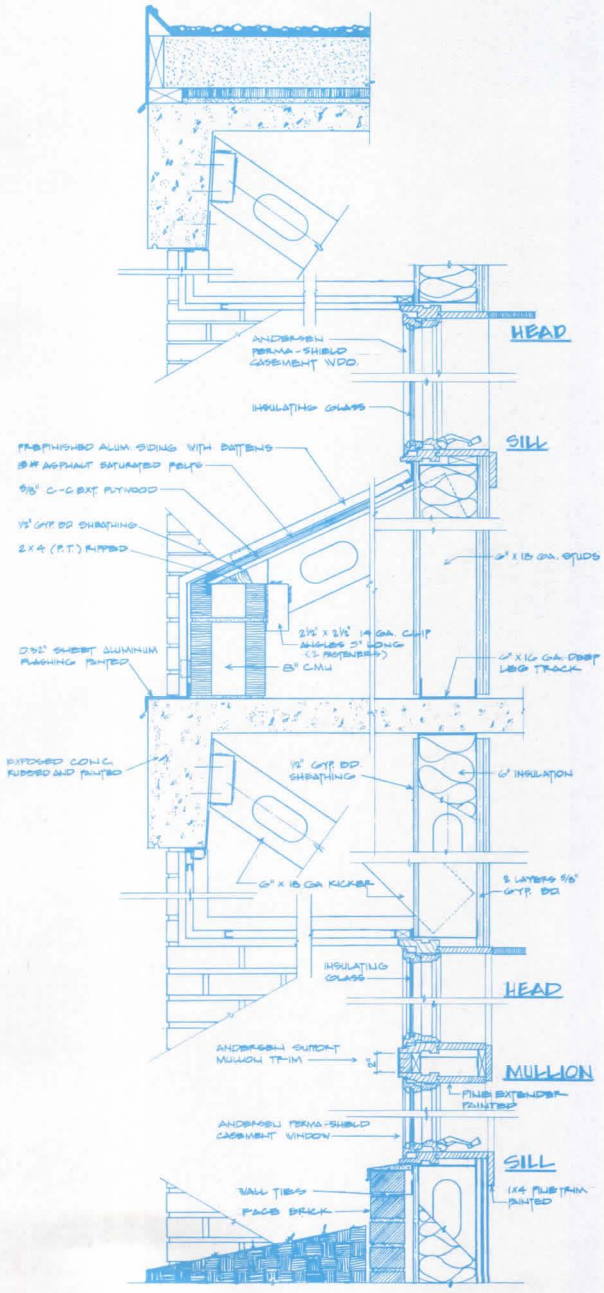
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Open Houses

A house unlived-in can be challenged as no longer a house at all. Institutional and commercial buildings can be refurbished and adapted for further public use. But the house preserved is almost inevitably the house as an uninhabited artifact. What justifies preservation of a house as a place to visit and examine? The question is brought into focus by word that Walter Gropius's home in Lincoln, Mass., has been opened to the public as his widow, Ise, planned. This once radical architectural statement of the 1930s is now being maintained by The Society for the Preservation of New England Antiquities, a group involved for many decades in saving Revolutionary-era dwellings.

I have known the Gropius House since a visit in the early 1950s, and even then it was surprising and instructive. It wasn't—and isn't—the cerebral, polemical building that one might have expected. Nor is it just a collection of photogenic detail, crossing the Bauhaus aesthetics with ordinary American wood construction—the aspect the public photos emphasize and many imitators picked up on. It is a full, rich work of architecture with varied sequences of space, with subtle handling of natural light, and with a particularly sensitive relationship of house to site.

It is especially encouraging, in addition, to know that a house of such importance in architectural history is being preserved whole. Too often recently, owners have been selling *pieces* of landmark houses; the sale of original lanterns from the Blacker House in Pasadena, by Greene and Greene, is a current instance, and we are now able to evaluate some of the displays of salvaged elements from houses, like the rooms and artifacts from Wright's Little House, now on exhibit at a number of museums. Windows by Wright can be appreciated in the well-studied museum setting, but a Wright room wrenched from the original structure and landscape is sadly incomplete.

The museum house may lack the effects of ongoing life that originally complemented it. It may remain artificially static. The experience of walking through it may differ greatly from enjoying a lively dinner or spending hours on the terrace as the sky changes. But to some extent these experiences can be inferred by the sensitive visitor, and that visitor can fully perceive the spatial order, the detail, the effects of light, and other elements of a fine work of architecture. When a house is demolished or dispersed in fragments, that chance is lost.

To the right is a list of some major American houses of the Modern period that are preserved and open (at least at times) to the public. Although the list is not exhaustive, a full account would still be short compared with the vast number of examples from earlier centuries. Many pre-Modern houses are, of course, as meaningful to us today as houses by Gropius or Wright, but they are too numerous to begin listing here.

Generally speaking, though, these earlier houses will find a wide public. The examples from recent decades are the ones that most need the support of the architectural profession, to be sure that some of the most significant are kept intact and attract enough visitors to ensure their continued maintenance.

Preserving houses may not be one of the most urgent issues facing the profession, but it is an area where the professional influence can be effective. As part of the larger effort to save our architectural legacy, such houses deserve our support—and are well worth our own visits.



Opening of the Gropius House to the public is a reminder of the special contribution that house museums make to our architectural heritage.

House tours

Gamble House, *Greene and Greene. 4 Westmoreland Place, Pasadena, Calif. 91103 (818) 793-3334. Tuesday and Thursday 10 to 3, Sunday, 12 to 3 (except public holidays). Admission: $4.*

Walter Gropius House. *78 Baker Bridge Road, Lincoln, Mass. 01773 (617) 227-3956. June 1 through Oct. 15, Saturday and Sunday noon to 5. After Nov. 1, same hours on Friday, Saturday, and Sunday of first full weekend each month. Admission: $2.*

Glessner House, *H.H. Richardson. 1800 So. Prairie, Chicago, Ill. 60616 (312) 326-1393. Tours Tuesday through Sunday by appointment at 12, 1, 2, and 3. Admission: $4.*

Eliel Saarinen House. *380 Lone Pine Road, Bloomfield Hills, Mich. 48013 (313) 645-3000. Starting in August, 4th Sunday of the month, 1 to 5. Admission: $2.*

Rudolph Schindler House. *835 No. Kings Road, Los Angeles, Calif. 90069 (213) 651-1510. Saturday and Sunday, 1 to 4; other times by appointment. Admission: $3.*

Frank Lloyd Wright houses

Fallingwater. *P.O. Box R (Rt. 381), Mill Run, Pa. 15464 (412) 329-8501. Tours on the hour every day except Sunday, 10 to 4. Admission: $4. Write or call for reservations.*

Hollyhock House. *4800 Hollywood Blvd., Los Angeles, Calif. 90027 (213) 485-4580. Tours Tuesday and Thursday at 10, 11, 12, and 1. Saturday and 1st and 3rd Sunday at 12, 1, 2, and 3. Admission: $1.50.*

Martin House. *125 Jewett Parkway, Buffalo, N.Y. 14214 (716) 831-2406. Tours Saturday at 12 and Sunday at 1. Donation: $2.*

Pope Leighey House. *Woodlawn Plantation, Rt. 1, Mt. Vernon, Va. 22121 (703) 557-7880. Saturday and Sunday, 9:30 to 4:30, March through December. Admission: $3.*

Robie House. *5757 So. Woodlawn, Chicago, Ill. 60637 (312) 962-8370. Tour daily except Sunday at noon. Admission: No charge for individuals. Call suggested since house is occasionally closed.*

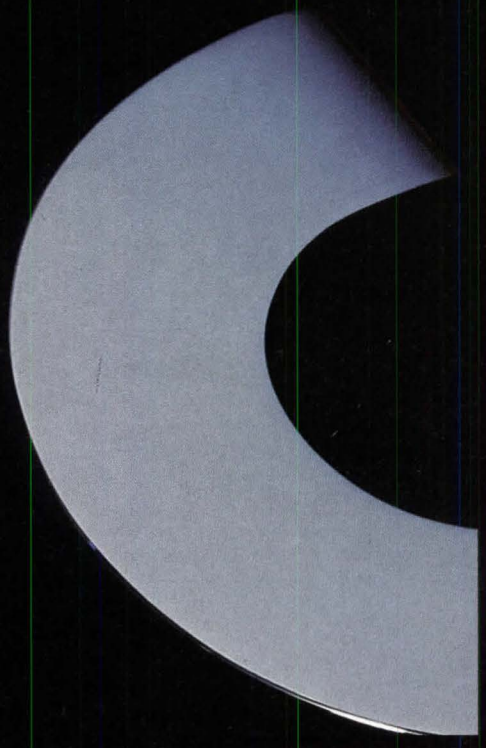
Frank Lloyd Wright House and Studio. *951 Chicago Avenue, Oak Park, Ill. 06302 (312) 848-1978. Tours Monday through Friday at 1 and 3. Saturday and Sunday, 1 through 4. Admission: $3.*

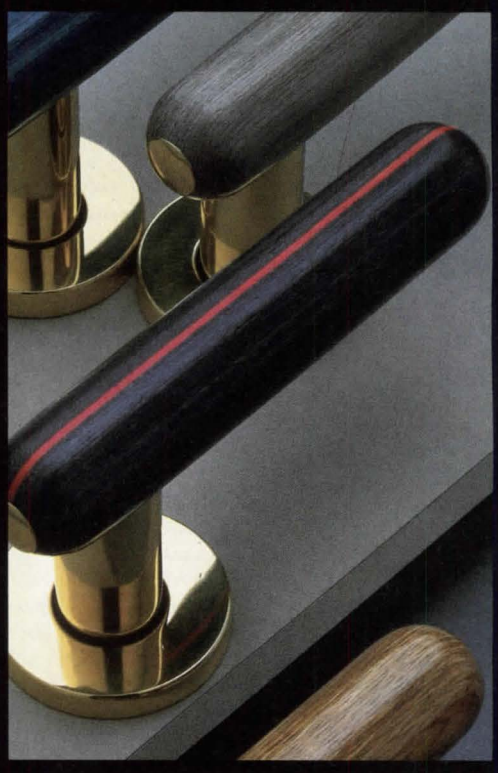
Note: *Some houses have lower prices for senior citizens and students. Telephone in advance, since hours may vary.*

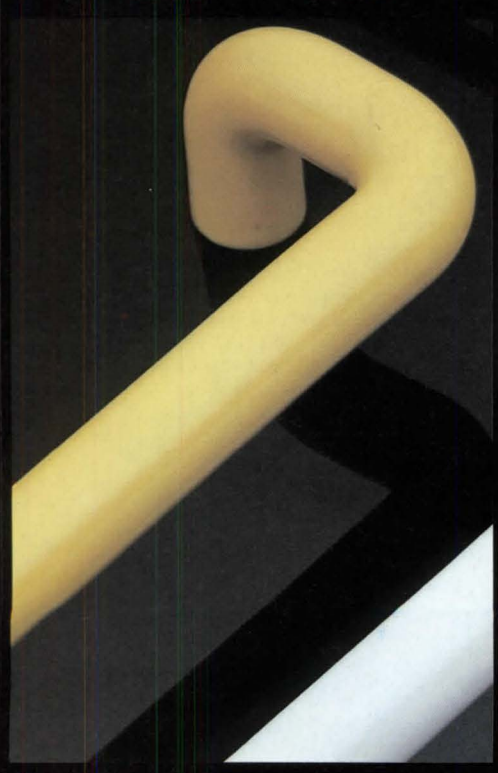
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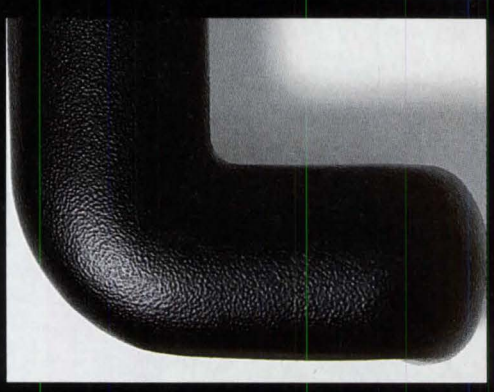
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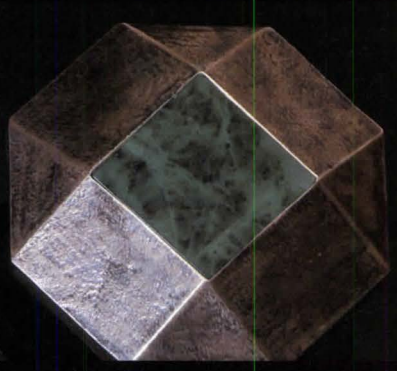














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Views

Pelli's patterns

I don't know which is fussier—the Pelli-designed Herring Hall at Rice University or the Papademetriou-authored article on Herring Hall in the April '85 issue of P/A. The article is more a description of the building than a thought-provoking critique. But even as a descriptive article, it is flawed.

We are asked to believe that the building is somehow a response to genius loci. We are asked to believe this, but not once do we see this in a photograph—not once. What we are offered instead are several wallet-size photos of eccentric embellishments and then asked further to believe that these are serious transformations of the original Cram style. No matter how clever these "transformations" are, there are just too many. If the spirit of the Rice style has been interpreted by Mr. Pelli in this fashion, then perhaps we might ask what the worth of this Rice style is and does it deserve special attention. The other question we might ask is, does Mr. Pelli not differentiate between the difficult search for new order from old on the one hand and jumping on the bandwagon on the other? Elsewhere we are asked to have faith and believe that "The Pelli office clearly adopted elements of the Rice style selectively, using them generally for background pattern rather than for dominant motifs." Background?! Background?!! By what stretch of the imagination would one associate this building with the word background? For me, only illegal and dangerous chemical inducement would bring this association on but by no act of rational inducement.

Mr. Papademetriou tells us that "Common areas of greatest use are on the ground floor. . . ." Where, I wonder, does Mr. Papademetriou put *his* common areas of greatest use? Background details, transformation, common areas of greatest use—these words and phrases amount to little more than cheap thought within the context of this article. Both the building and the article are, in my opinion, a pop-culture phenomenon. Pop-culture is based on *quantity*, not *quality*. Herring Hall has a great quantity of overarticulated entries, ins and outs, bumps and, of course, brick details. There's something here for everyone. The article as well has a great quantity—of words. Of these words, transformation is the one I find most embarrassing. Architects like Robert Venturi and artists like Andy Warhol and Jasper Johns have been able to raise the mundane to higher levels, sometimes very subtly, sometimes obviously. In their hands the act of design and painting is truly a transformation. For these people and others, pop-culture is a beginning point—not the point itself. If we learned anything from over 50 years of Modernism, it was selectivity. If there are 20 possible alternatives to the generation of a work of architecture, we search for the best two or three. Great and clear complexity will, in patient hands and open minds, result.

As for architectural journalists, they too must search for deeper meaning in their writings. It is not enough simply to supply us with descriptions of the artifact. On page 90 we get a small dose of Pelli's theory; but set against a background of light-hearted descriptions, this attempt collapses into mere tokenism. What about the Cram buildings, what is noteworthy and how can we learn to look beyond the mere collection of details?

Mr. Pelli's site planning seems very sensitive. It is the making of architecture that I question as well as Mr. Papademetriou's perception of it.

Frank L. Irete, AIA
Charlotte, N.C.

[One could argue, on the evidence of the building itself, that Pelli's ornament is too expensive and varied. But photographs always exaggerate surface features, as against the spatial and structural order that, in this case, makes it all coherent. We tried to use drawings—from the first page on—to explain this order. We also depended on text explanations, which the writer found too long and descriptive. As for the response to genius loci, it's there, but also hard to convey; those trees make it impossible to show this building *with* Cram's, so we showed plans and representative portions, hoping that readers could form an adequate mental image.—Editors]

Furniture competition goal

Found your furniture awards (May 1985) a rather snobbish, orgiastic self-indulgent exercise. How about some mass-produced, comfortable chairs that people can not only sit on, but afford. You seem to be intent on proving that art is something high above and beyond the general public. Do we, by Post-Industrial, mean a return to the patronizing class system of the Renaissance?

Marvin S. Feld
Landscape Architect
Tucson, Ariz.

[We, too, are eager to see pieces that can be mass produced, inexpensively, *among* the winners, and in the five years of the competition, there have been several. While one of this year's winners was fanciful, the rest were certainly not "above and beyond the general public."—Editors]

Photo credit omitted

The aerial view of the Fujisawa gym (P/A, June 1985, p. 73) should be credited to Satoru Mishima, *Japan Economic Journal.*

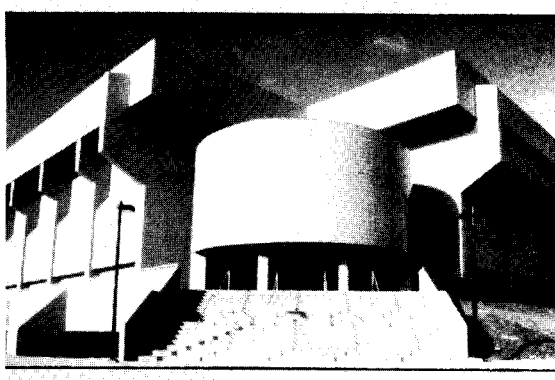
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Concord Walk, Charleston, S.C. (P/A, In Progress, June 1985, p. 46) is a joint venture of Eisenman Robertson and Trott & Bean Architects.

Planning and design credit correction

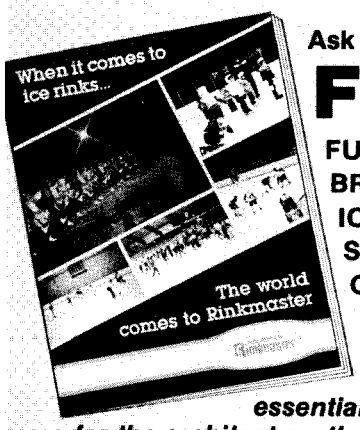
The Bankers Trust Trading Room project (P/A, June 1985, p. 138) should have been credited to Interior Facilities Associates (Gerd Althofer, AIA, project director/planner; Valerie Hoffmann, senior interior designer).

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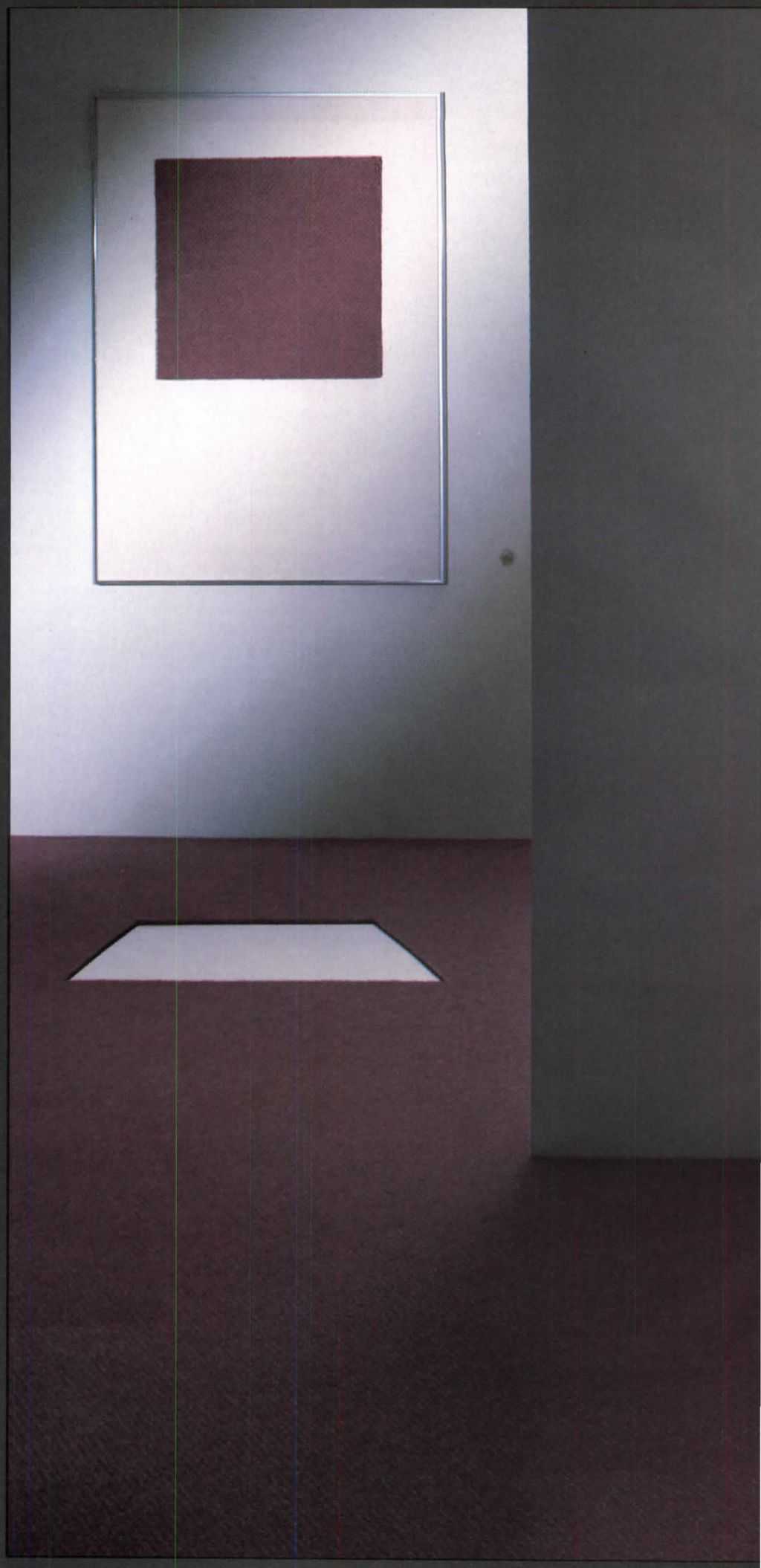
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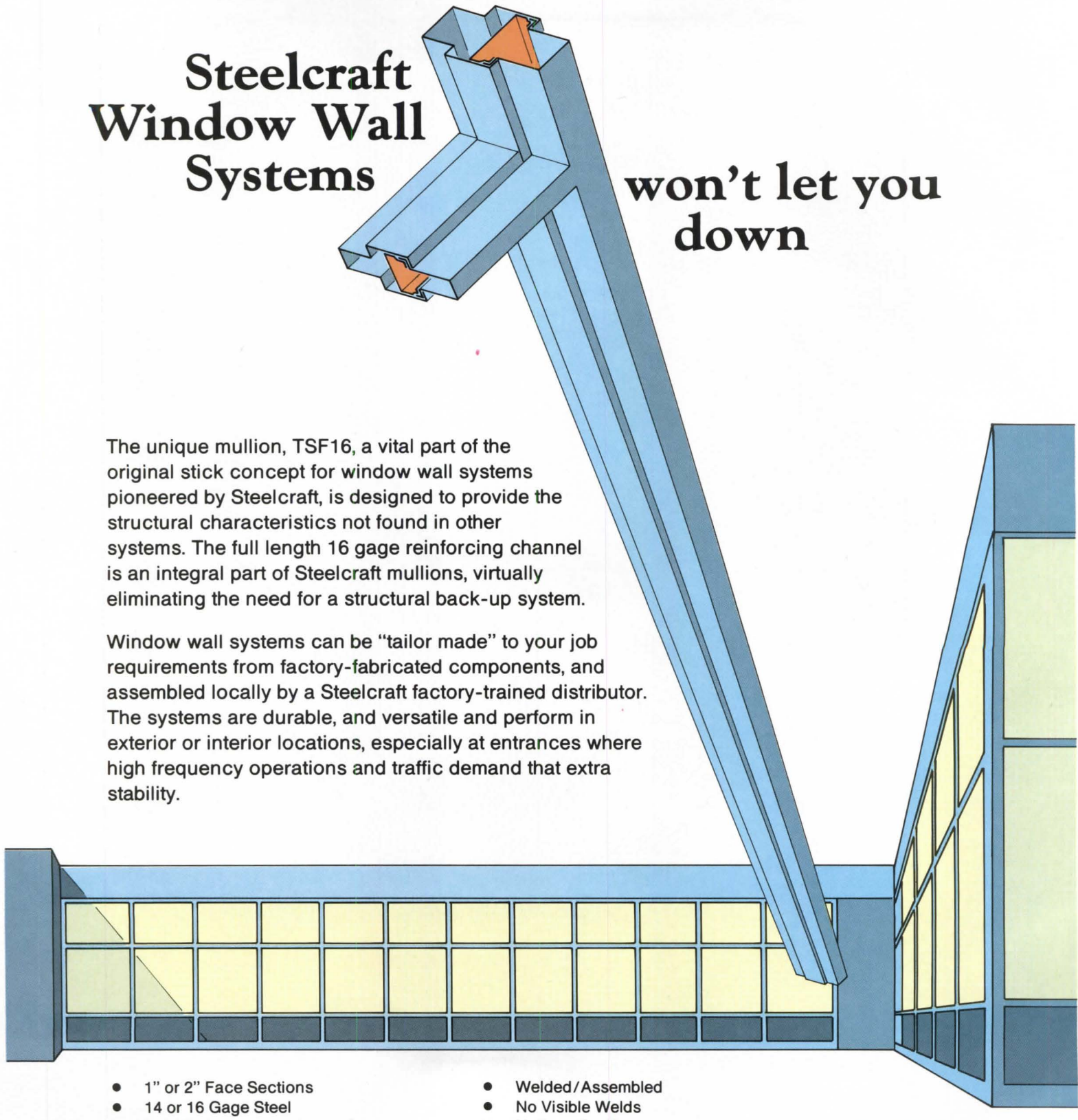
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Progressive Architecture announces its 33rd annual P/A Awards program. The purpose of this competition is to recognize and encourage outstanding work in Architecture and related environmental design fields before it is executed. **Submissions** are invited in the three general categories of architectural design, urban design and planning, and applied architectural research. Designations of first award, award, and citation may be made by the invited jury, based on overall excellence and advances in the art.

JURY FOR THE 33RD P/A AWARDS

Architectural design: *Ricardo Legorreta,* Legorreta Architects, Mexico City; *Thom Mayne,* Principal, Morphosis, Santa Monica, Calif., Professor and Founding Member, Southern California Institute of Architecture, Santa Monica; *Richard G. Rogers,* RIBA, AA, DIPL, Hon. SAIA, Richard Rogers + Partners Ltd., London, Chairman, Royal Academy, London; *Susana Torre,* Partner in Charge of Design, WASA Architects and Engineers, New York, Associate Professor, Columbia University Graduate School of Architecture, Planning and Historic Preservation, New York.

Urban Design and Planning: *Thomas Aidala,* Principal Architect and Urban Designer, San Jose Redevelopment Agency, practicing architect, San Francisco, Calif.; *Chad Floyd,* Partner, Centerbrook Architects, Essex, Conn.

Research: *Harvey Bryan,* Assistant Professor of Building Technology, Massachusetts Institute of Technology, Cambridge, Mass.; *Janet Reizenstein Carpman,* Architectural Sociologist, University of Michigan Medical Center, Principal, Carpman Associates, Ann Arbor, Mich.

Judging will take place during October 1985. Winners will be notified, confidentially, before October 31. Public announcement of winners will be made at a ceremony in New York on January 24, 1986, and winning entries will be featured in the January 1986 P/A. Clients, as well as professionals responsible, will be recognized. P/A will arrange for coverage of winning entries in national and local media.

Turn page for rules and entry forms.

DEADLINE FOR SUBMISSIONS: SEPTEMBER 10, 1985

Entry form: 33rd P/A Awards Program

Please fill out all parts and submit, intact, with each entry (see paragraph 13 of instructions). Copies of this form may be used.

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I certify that the submitted work was done by the parties credited and meets all Eligibility Requirements (1–7). All parties responsible for the work submitted accept the terms of the Publication Agreement (8–9). I understand that any entry that fails to meet Submission Requirements (10–17) may be disqualified. Signer must be authorized to represent those credited.

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Eligibility

1 Architects and other environmental design professionals practicing in the U.S. or Canada may enter one or more submissions. Proposals may be for any location, but work must have been directed and substantially executed in U.S. and/or Canadian offices.

2 All entries must have been commissioned, for compensation, by clients with the authority and intention to carry out the proposal submitted. (For special provision in Research category only, see Item 6.) Work initiated to fulfill academic requirements is *not* eligible (but project teams may include students).

3 Prior publication does not affect eligibility.

4 Architectural design entries may include only buildings and complexes, new or remodeled, scheduled to be in any phase of construction in 1986. Indicate schedule on synopsis page (Item 12).

5 Urban design and planning entries must have been accepted by the client, who intends to base actions on them in 1986. Explain implementation plans on synopsis page (Item 12).

6 Research entries may include only reports accepted by the client for implementation in 1986 or research studies undertaken by entrant with intention to publish or market results. Explain basis of eligibility on synopsis page (Item 12).

7 The jury's decision to premiate any submission will be contingent on verification by P/A that it meets all eligibility requirements. For this purpose, clients of all entries selected for recognition will be contacted by P/A. P/A reserves final decision on eligibility and accepts no liability in that regard. Please be certain entry meets above rules before submitting.

Publication agreement

8 If the submission should win, the entrant agrees to make available further graphic material as needed by P/A.

9 In the case of architectural design entries, P/A must be granted the first opportunity among architectural magazines for feature publication of any winning project upon completion.

Submission requirements

10 Entries must consist of legibly reproduced graphic material and text adequate to explain proposal, *firmly bound* in binders no larger than 17″ in either dimension (9″ x 11″ preferred). No fold-out sheets; avoid fragile spiral or ring bindings.

11 No models, slides, films, or videotapes will be accepted. Original drawings are not required, and P/A will accept no liability for them.

12 Each submission *must include* a one-page synopsis, in English, on the first page inside the binder, identifying the project and location, clarifying eligibility (see Item 4, 5, or 6), and summarizing principal features that merit recognition in this program.

13 Each submission must be accompanied by a signed entry form, to be found on this page. Reproductions of this form are acceptable. All four sections of the form must be filled out, *legibly.* Insert entire form, intact, into *unsealed* envelope attached inside back cover of submission.

14 For purposes of jury procedure only, please identify each entry as one of the following: *Education, Houses (Single-family), Housing (Multiple-unit), Commercial, Industrial, Governmental, Cultural, Recreational, Religious, Health, Planning and/or Urban Design, Applied Research.* Mixed-use entries should be classified by the larger function. If unable to classify, enter *Miscellaneous.*

15 Entry fee of $60 must accompany each submission, inserted into *unsealed* envelope containing entry form (see 13 above). Make check or money order (no cash, please) payable to *Progressive Architecture.*

16 To maintain anonymity, no names of entrants or collaborating parties may appear on any part of submission, except on entry forms. Credits may be concealed by any simple means. Do *not* conceal identity and location of projects.

17 P/A intends to return entries intact, but can assume no liability for loss or damage.

18 Deadline for sending entries is September 10, 1985. Any prompt method of delivery is acceptable. Entries must show postmark or other evidence of being en route by midnight, September 10. Hand-delivered entries must be received at street address shown here, 6th floor reception desk, by 5 p.m., September 10.

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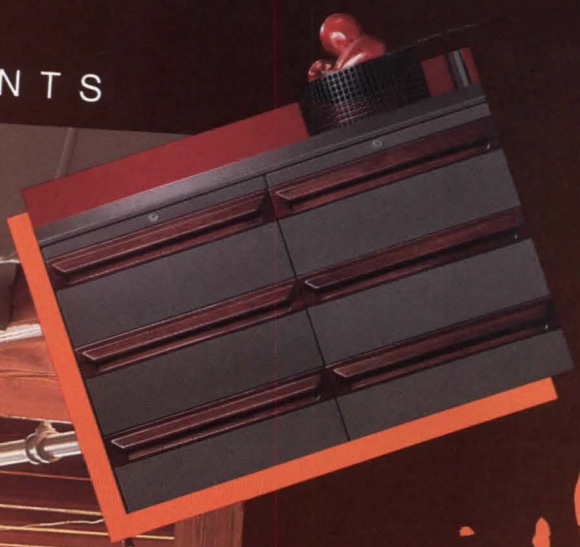
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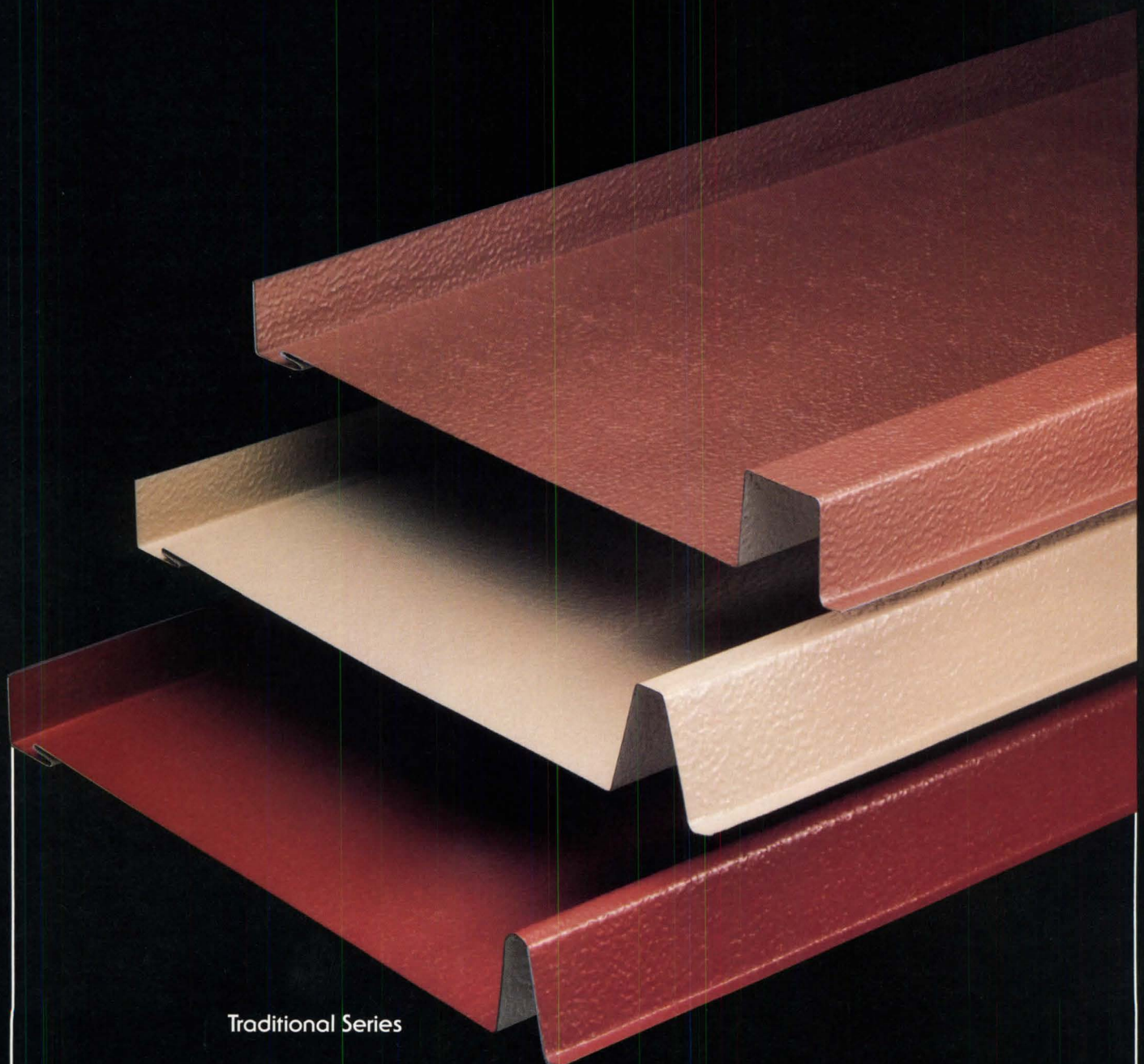
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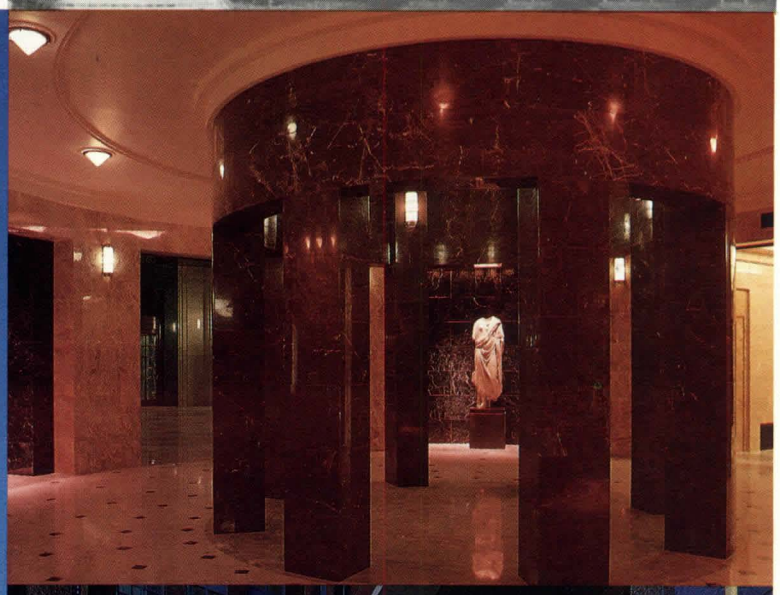
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P/A News Report

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49 *Calendar*







Photos: C. Westerman/D. Lawrence Productions

Ted Wathen/MDS

Top: Humana on the Louisville skyline; above left: main façade; right, top and bottom: lobby and entry portico with fountain.

Graves's Humana Tower: Built for Eternity

Standing 25 stories tall in sturdy granite, the Humana Building in Louisville is a solid indication of what architect Michael Graves can now accomplish. Revealed to the press this May in a nearly completed state, the tower shows a permanence and self-assurance that could not have been foreseen from drawings or models. Humana constitutes a significant statement about meeting corporate objectives, a superb addition to the fabric of downtown Louisville, and a major step forward for its architect.

As a corporate headquarters, Humana revives and updates the best qualities of 1920s office towers. Its exterior is unique in form and distinctive in detail, but by no means flashy or overbearing. It has a sequence of lobbies, modulated in scale—a spacious outer one lined with two tiers of retail and a smaller but more monumental inner one (illustrated) leading to intimate elevator alcoves. Marble in several colors is used on walls and floors, with a calm correctness that makes other recent office building lobbies seem clumsy and bombastic; in smaller scaled portions, details are appropriately reduced, and coffered mahogany ceilings alter the atmosphere.

Humana breaks with 1920s precedents, however, by two conspicuous elements that are clearly of the 1980s: the grand portico at the main entrance and the cantilevered terrace at the 25th floor. The portico, with its massive, four-story columns and array of fountains, is an elaborate gesture for a downtown office building, suggestive of a civic monument; it is also an ironic counterpoint to the arid plaza of the city's performing arts center just across the street. The projecting terrace at the top, opening from the reception-conference-auditorium suite, is also civic in its grandeur. With a heavy granite screenwall at its outer edge, the terrace was reportedly a challenge to construct, and one feels that in the knee joints when standing on it.

Pencil points

***Expo 85** in Tsukuba, Japan, has earned mixed reviews from many put off by the lines, all-Japanese signage, and uninspired design. Some critics say the science and technology fair (on through September) runs a poor second to Disney's Epcot Center, but that doesn't stop the droves of visitors. Attendance has already passed the 20 million estimate.*

***Infill housing in Harlem** is to be the subject for a two-stage national design competition. Winners will be teamed with a developer and appropriate city housing agency for actual construction. See Calendar (p. 49) for registration information.*

***Steelcase,** metal office furniture manufacturer, has acquired Stow/Davis, known for wood office furniture, for an undisclosed amount.*

***Formica Corporation** is now an independent, privately held company, after a leveraged buy-out from American Cyanamid Co., its former owner. The move was engineered by several members of senior management, assisted by Shearson Lehman Bros. Purchase price: $200 million.*

***Philippe Bonnafont,** whose gallery in San Francisco has hosted many architectural exhibitions, is closing up shop due to the "financial burden of mounting ten shows a year," leaving San Francisco without a major gallery for architecture.*

***Rome Prize winners** for 1985–86 have been announced by the American Academy in Rome. They are: James B. Favaro, Boston, Mass., and Wesley Clayton Jones, New York, for architecture; Joanna Dougherty, Charlottesville, Va., for landscape architecture. Elizabeth Humstone, Charlotte, Vt.; Allan B. Jacobs, San Francisco, Calif.; and Jorge Silvetti, Boston, Mass., awarded Advanced Fellowships from the National Endowment for the Arts. The Steedman Fellowship went to Roy Wilson Lewis, Jr., San Antonio, Texas. Finally, the Graham Prize has been awarded* collectively *to the three principals of Taft Architects, Houston, Texas.*

***Wallace Roberts & Todd** of Philadelphia have been selected as architects for the proposed $200 million Convention Center and Rail Terminal in Atlantic City, N.J. The existing 1929 Convention Hall, now undergoing renovation, will continue to house the Miss America contest.*



Humana Inc./Richard Nugent

Humana headquarters.

As a platform overlooking the city and the Ohio River, it exalts an otherwise low-keyed view. Seen from the terrace, the upper part of the building presents a phalanx of tapered stone piers with the sculptural impact of a TVA dam.

The client's needs are well served at Humana in some less spectacular ways, as well. The placement of elevator banks on the south side of the tower—farthest from the porticoed entrance—allowed for generously planned retail space at the base and efficient office floors above. It also gives the elevator corridors light and views through small lounge-lunchrooms on each floor, which are stacked in a south-facing bowed projection. Punctured office windows in this tower—four-and-a-half feet square—do not generate the closed-in feeling of their four-foot-square counterparts in Graves's Portland Building; those inches make a difference, as do the more generous spaces per employee here and the interspersing of larger openings at the lunchrooms and elsewhere.

The stonework of Humana's exterior is crucial to its reassuring solidity. It is fortunate that Graves gave up the original scheme of yellowish Kadota stone for the body of the building, with granite on special portions, when the soft Kadota was judged too vulnerable to air pollution. The tower cladding is now more subtly, but quite adequately, varied, with rose granite in different finishes, and with stone of other colors used sparingly, as in the green and black bases of the portico columns. Gilded grooves enliven the same granite of the portico and terrace screen; gilding in circular recesses gives a subtly playful nailhead effect to the tower walls.

The Humana design was clearly shaped by efforts to complement a difficult urban setting, and the results confirm its success. Standing at the point where a landmark row of cast-iron-front loft buildings collide with modern office towers—and confronting the aforementioned arts center across the street—Humana correctly extends a porticoed lower block right out to the sidewalk; though taller and more monumental than its older neighbors, it is sympathetic in color and texture and maintains the plane of their street fronts.

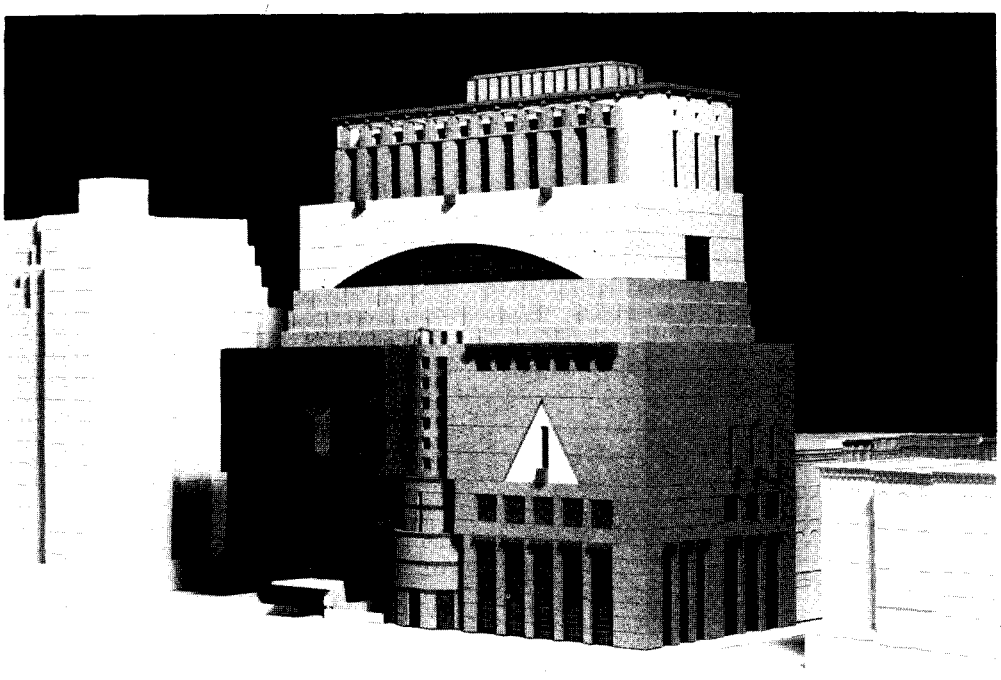
In relation to the drab neighboring towers—particularly the featureless black prism that overshadows it on the east—the actual building again proves the wisdom of Graves's design. Though not as tall as the black box, it is more active in silhouette and surface; it forms an ideal partner, giving the earlier building visual reason for being that it never had before.

Not that Humana is without flaws. At some point between accepted design and construction, windows on the fourth and fifth floors (the executive floors) were enlarged on the east façade, where they originally matched the smaller ones of the upper tower; the effect is to undercut the tower visually on this highly visible side. And engineering reality has somehow made the exposed steel bracket under the big projecting terrace less spidery and evocative of nearby river bridges than it appeared in the design. Inside, the reception space on the 25th floor is noticeably too bland in juxtaposition with the dramatic terrace.

The top-floor reception/conference suite was not part of Graves's original design, which had housed exercise and recreation facilities at the top of the tower. When Humana expanded the program for this fitness center—and saw other ways to use tower floors—they moved this auxiliary function to an adjoining site, partly occupied by a fine old Beaux-Arts bank. Louisville architects Grossman Chapman Kingsley, who won a local competition held by Humana for this annex, have done a laudable job of contextual design with a courtyard-centered link that knits together the white marble of the bank with the rose granite of the new tower.

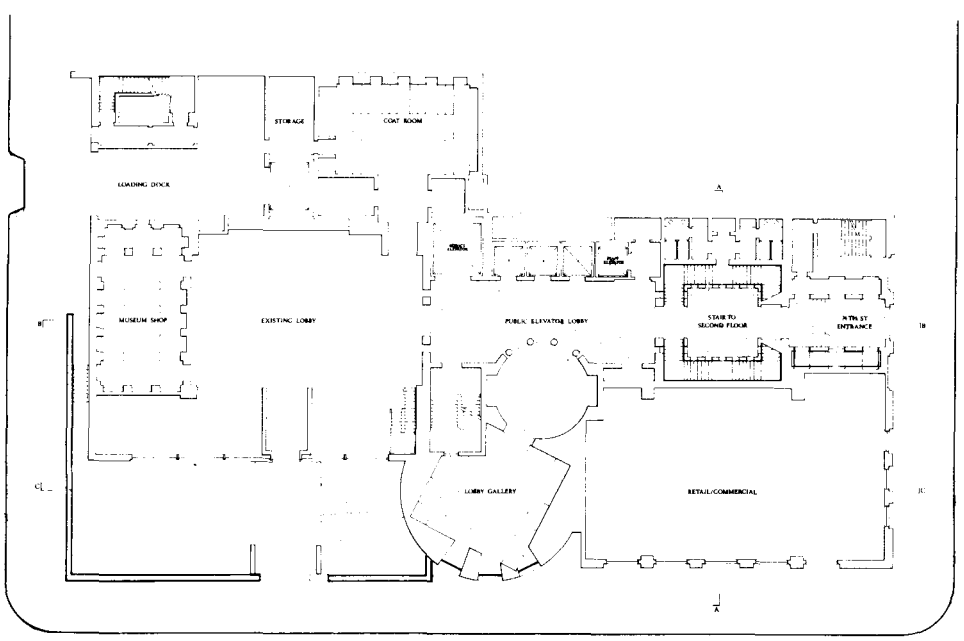
The place of the Humana among Graves's works can be characterized succinctly by what this building is not: It is not painted in pastel colors; it has no enlarged motifs applied to essentially flat surfaces; it is not fragmented, inside or out, into small, competing volumes; it does not strive to form Classical interiors out of gypboard, wood moldings, and paint. For the first time, Graves has worked with a generous budget—twice the amount per square foot, he has said, as that of the Portland Building. He has responded with a building that is clearly organized, formally disciplined, and executed with assurance out of fine materials.

The tower's superiority over earlier Graves work arises not just out of the more ample resources, but out of a concentration of effort that was apparent when Humana unveiled the five entries in its invited, in-house design competition for the tower (P/A, July 1982, p. 28). Not only did Graves's solution show a deep understanding of the building's sensitive urban situation—and a brilliant way to deal with it—but the other four solutions looked like schemes that their architects might have proposed for anywhere. As so often happens, Graves's exceptional effort produced a building that now looks almost effortlessly inevitable. ***John Morris Dixon*** ■



Paschall/Taylor

Whitney Museum and addition on Madison Ave.

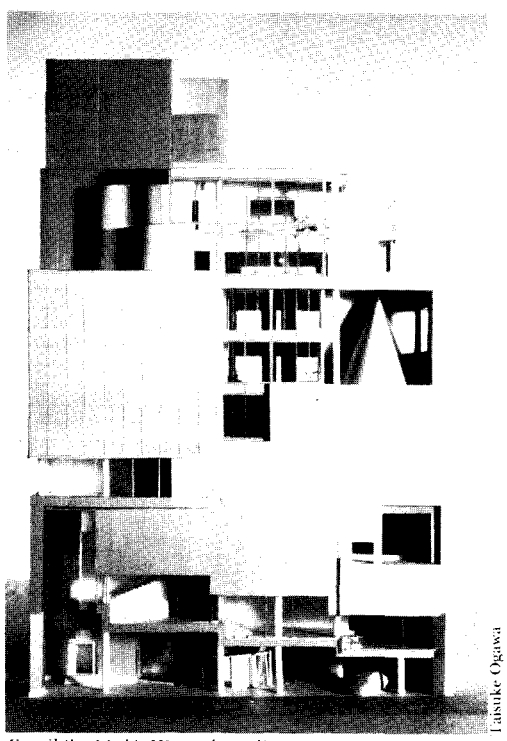


GROUND FLOOR PLAN

Graves's Whitney Plans

The Whitney Museum of American Art recently unveiled plans for the expansion of its existing building, designed by Marcel Breuer and built in 1966, at Madison Avenue and 74th Street in New York. The long-awaited addition, designed by Michael Graves, proposes to extend the museum south along Madison to 74th Street, and will increase its height to ten floors (188 feet, twice the height of the existing building). The $37.5 million expansion adds 134,000 square feet of space to the existing 83,500 square feet, with 40,000 square feet of much-needed exhibition space, 13,600 square feet of ground-floor retail space, and 15,000 square feet of office space, as well as a new library, study center, 250-seat auditorium, orientation gallery, and penthouse restaurant overlooking Central Park.

In addition to the already considerable problem of reconciling his historicist, figurative style with the muscular, uncompromising Modernism of the Breuer building, Graves faced the task of integrating the expansion's mass into the relatively low-rise neighborhood, which is part of the Upper East Side Historical District. With an allowable floor-area ratio (FAR) of ten, he could have built a (small) tower above his own addition, leaving the Breuer building completely alone. Instead, he chose to expand horizontally above the existing Whitney, which decreases the FAR to six. Graves's scheme proposes a wing that echoes the height and mass of the Breuer building, with a stepped-back, five-story mass that bridges the old and new symmetrically. A cylindrical "hinge" mediates between these two lower masses, to soften the transition between the 30-foot setback of the existing building and the Graves addition, which holds the street line (for ground-floor retail, as mandated by current zoning rules). The existing entrance and lobby will be kept, with a secondary entrance to be added on 74th Street, as well as new elevator and stair lobbies. The original Breuer party-wall stair will also stay, but will look into the "hinge" rather than onto Madison Avenue. Graves's addition will be clad in gray-pink granite, to harmonize with the dark gray granite of the Breuer building. The design must now meet with the approval of the Landmarks Preservation Commission, the City Planning Commission, and the Board of Estimate. Things are already heating up at Landmarks, where the controversial design will face opposition from two different groups of Whitney neighbors: those who oppose demolition of the existing brownstones on Madison to make room for the addition; and those who oppose Graves's plan to build above Breuer's structure. The Whitney promises to be one of the more interesting architectural controversies of 1985; stay tuned. ***Pilar Viladas*** ■



Tatsuke Ogawa

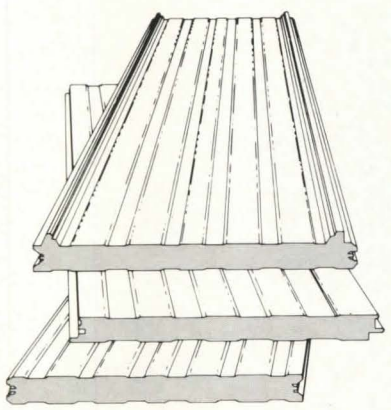
Fumihiko Maki, Wacoal Media Center.

Maki and Isozaki Exhibition in New York

Clarity was the great virtue of the Maki/Isozaki show held at Japan House in New York, May 23 through June 30 (also to be seen this fall at Rice University, Houston, and later at MoCA, Los Angeles). Called "New Public Architecture: Recent Projects by Fumihiko Maki and Arata Isozaki," the exhibition concentrated on just three works of each, displayed in two equal spaces separated by a straight partition.

Each of these reigning masters of Japanese architecture represented one completed work, one under construction, and one just designed. Maki's works, in that order, were the Fujisawa gym (P/A, June 1985, pp. 71–80), Wacoal Art Center, and Kyoto National Museum of Modern Art; Isozaki's were the Tsukuba Center, The Los Angeles Museum of Contemporary Art (P/A, June 1985, p. 44), and the Sport Hall for the Barcelona Olympics of 1992.

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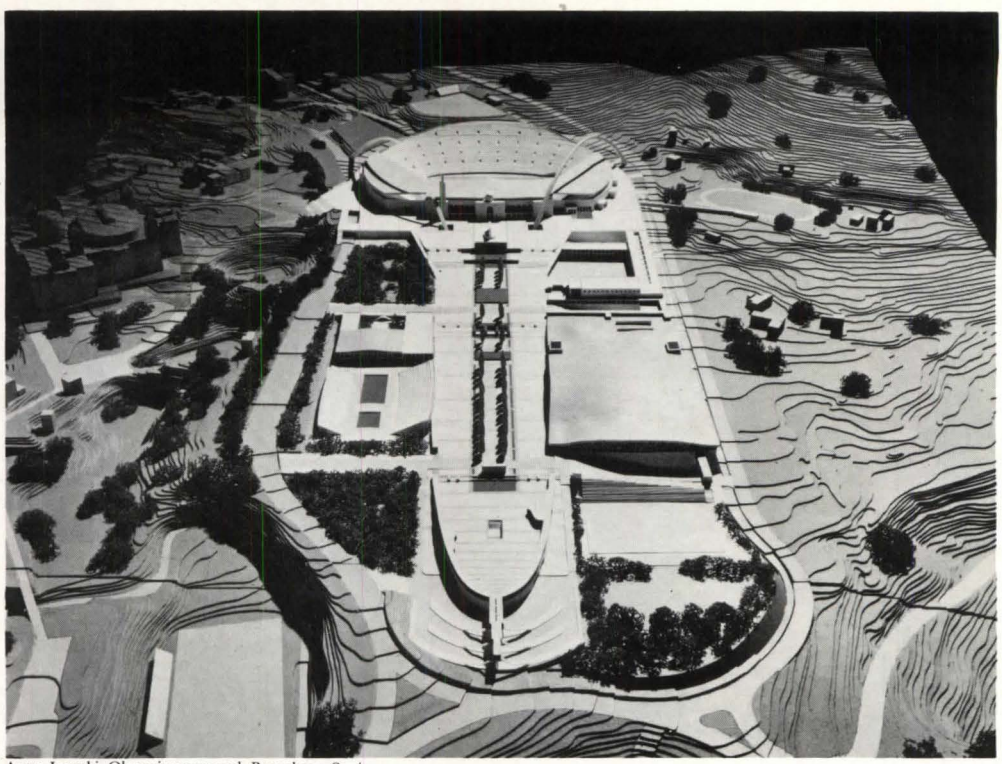


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Arata Isozaki, Olympics proposal, Barcelona, Spain

It was clear that the design attitudes of the two architects are now converging. Isozaki seems to be returning from the exuberant eclecticism of Tsukuba to the severe geometrical play that characterized his earlier works. Maki's designs, on the other hand, appear to be moving from the thoroughgoing Modernism of the gym through the ironic symbolism of Wacoal, toward a kind of Classicism in the Kyoto museum project (though these latter qualities showed up as well in earlier works—see P/A, May 1983, pp. 142–146).

The difference between them that was most evident here was the way they chose to document their work. Maki's exhibit was a cool and earnest composition of handsome models, drawings, and photos, all clearly lighted. Isozaki's had some similar documentation, but added to it a continuous slide show—with the more theatrically varied lighting that this dictated—a series of silkscreen images of his buildings in ruins, and a great stack of drawings that amounted to a work of conceptual art. Clearly, one of these architects wants to convey his design ideas by fine use of traditional means, the other by artistic transformations of both process and product. One could infer from the show that Maki is more concerned with space and construction, Isozaki with form and imagery, but these are at most differences of degree.

A handsome and thoughtful catalog (consistent in presentation style), with introductory essay by James Stewart Polshek, has been published by the Japan Society.

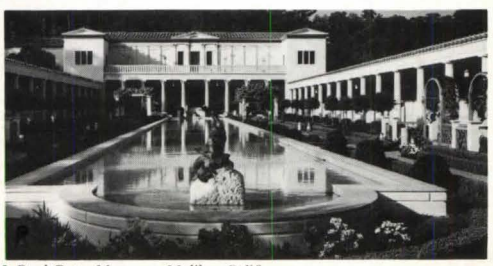
John Morris Dixon ■

Criticism on the Edge

The exhibition "The Critical Edge: Controversy in Recent American Architecture," which originated at Rutgers University (see Calendar, p. 49 for future dates and locations) draws its checklist of 12 controversial buildings from the critical literature written about them. The criterion for inclusion, as phrased by Curators Tod Marder and Jeffrey Wechsler, was the sheer volume of criticism a design inspired, the assumption being that this accumulation would encapsulate the main concerns of theory and criticism over the past decade and a half.

This heavy mix of text-laden panels, documents, and objects has been assembled with more than the customary curatorial energy. The selection, ranging from such "canonical" photos and objects as Michael Graves's model for the Portland Office Building, or the Transformational Drawings done by Peter Eisenman for House VI, to unpublished projects entered in the Vietnam Veterans Memorial competition and working drawings for Harrison and Abramovitz's "Egg" on the Albany State Mall, reflects incidentally the vagaries of office archiving and loaning policies.

The catalog (MIT Press) develops the points made on the panels, but unfortunately departs from the objects, leaving the most unusual and ephemeral documents unrecorded. Martin Filler's introductory essay on the reality of power in the architectural and daily press and Curator Marder's analysis of the protocol and strategems of architectural



J. Paul Getty Museum, Malibu, Calif.

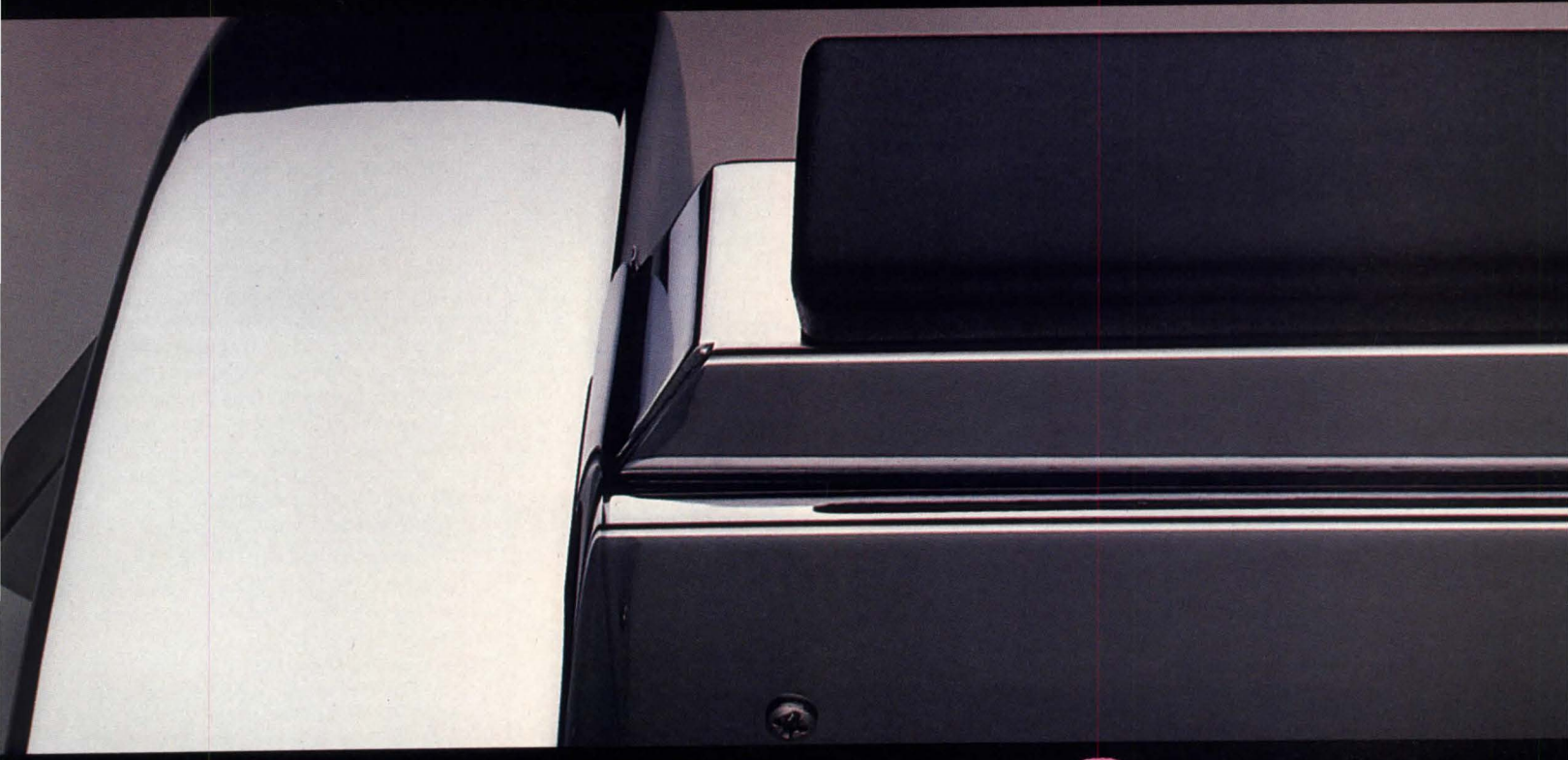


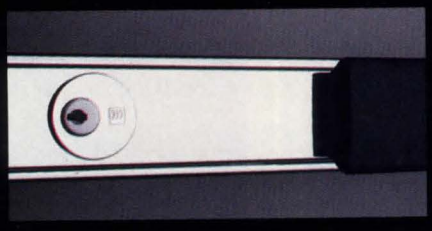
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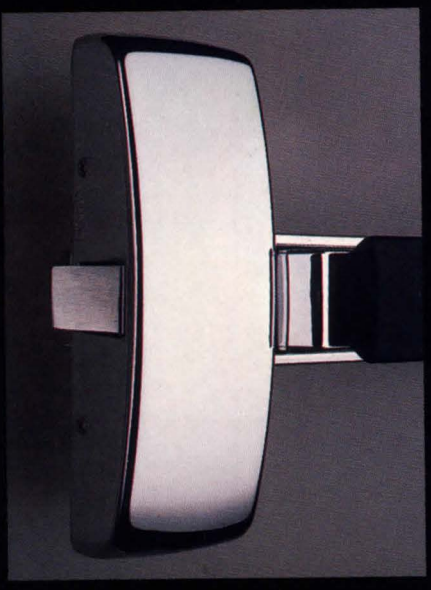
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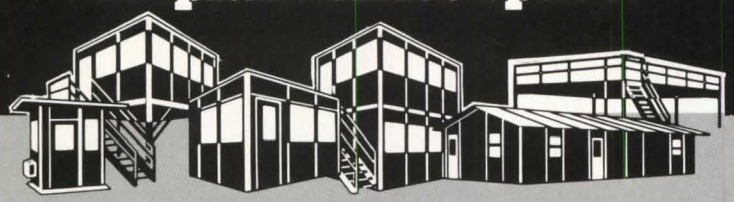
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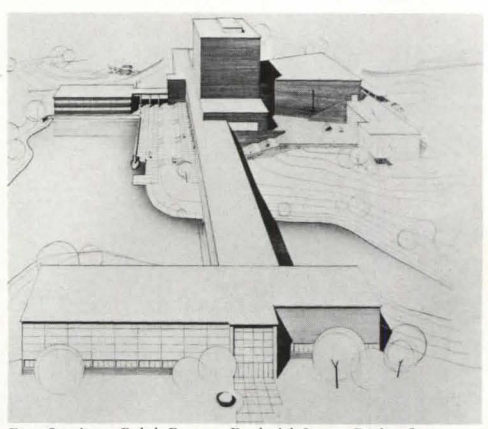
Victor's Photography

Empire State Plaza, Albany, N.Y.

criticism demonstrate with courage and insight the limitations of current criticism and its achievements, given the array of forces conspiring against independent judgment. The analytical articles on each building, based upon papers produced for a seminar at Rutgers, suffer from the strict chronological approach followed by the student authors, and important, but specific points are obscured by the need to synthesize representative views. Illuminating bits of evidence relating critical judgment to the date of writing and material available at that deadline are relegated to the notes, invaluable bibliographies in their own right. Criticism emerges finally as a rather ineffectual mechanism, with little impact on the building of even controversial buildings. ***Hélène Lipstadt*** ■

The author is a freelance critic based in Boston. She is currently curating an exhibition on contemporary architectural competitions.

Twelve controversies of "The Critical Edge": AT&T, New York (Johnson/Burgee); Best showroom, Houston, Texas (SITE); Bronx Developmental Center, New York (Richard Meier); East Building of the National Gallery (I.M. Pei); Frank House, Cornwall, Conn. (Peter Eisenman); Gehry House, Santa Monica, Calif. (Frank Gehry); Getty Museum, Malibu, Calif. (Norman Neuerberg); Gov. Nelson A. Rockefeller Empire State Plaza, Albany, N.Y. (Harrison & Abramovitz); Piazza d'Italia, New Orleans, La. (Charles Moore, Perez Associates); Portland Building, Portland, Oreg. (Michael Graves); Renaissance Center, Detroit, Mich. (John Portman); and Vietnam Memorial, Washington, D.C. (Maya Lin).



Eero Saarinen, Ralph Rapson, Frederick James, Design for a Theater, College of William and Mary 1938–1939.

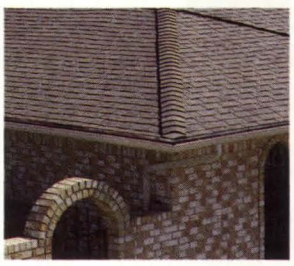
I Remember MoMA

In early March, Wheaton College recognized its sesquicentennial in part with the opening of a small exhibition. "Modernism in America 1937–1941" recalled a time when the women's college was at the center of an ideological debate. During 1938–39, a series of four competitions, of which Wheaton's, for an art center, was the first, examined the appropriateness of the once-shocking aesthetic, Modernism, and provided the first

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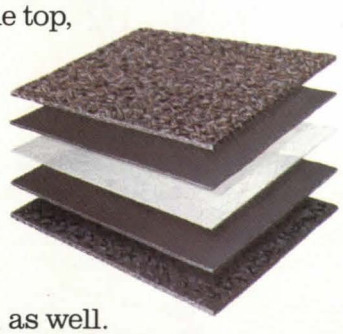
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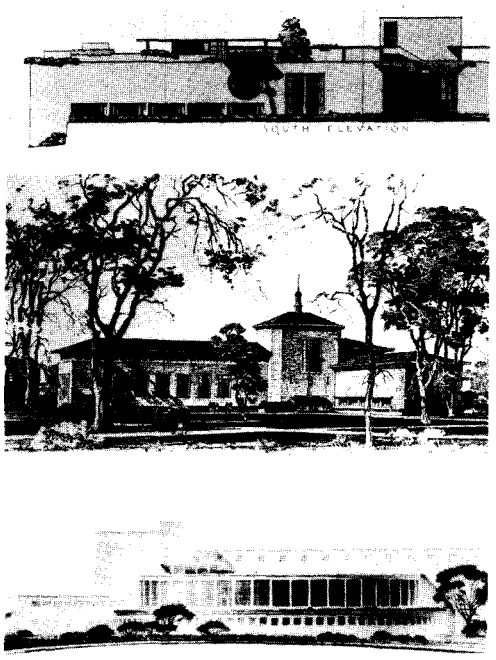


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Goucher College library, 1938: top, Mellon & Meigs; middle, Moore, Hutchins, winning scheme (perspective, 1947); above, Eliel and Eero Saarinen.

medium for that debate after the Chicago Tribune competition of 1922.

Organized through the Muscarelle Museum of Art, the current exhibition grew out of Dr. James Kornwolf's research at the College of William and Mary on that school's competition for a festival theater and fine arts center, to include ultimately the competitions at Wheaton, Goucher College (campus plan and library), and the Smithsonian (art gallery). While the four competitions elicited 824 designs, many by architects who would come to dominate the postwar scene, finding documentation was a major task—even the winning Saarinen boards for the Smithsonian are missing—and the reconstruction of events became an exercise combining scholarship, archaeology, and detective work.

Thirty-four designs were finally assembled to illustrate the range of entries. These are represented by original drawings and models, photographs, and model reconstructions. The exhibition is supplemented by a 280-page catalog with essays on each competition, examining the state of Modern design some half-dozen years after the International Style was introduced at the Museum of Modern Art. MoMA, in fact, was at the heart of these competitions: several of its directors—Barr, Goodyear—helped organize three of the four events, and its stalwarts—from Breuer to Saarinen—joined as competitors or jurors.

The exhibit presents the failure of pre-Modernist design philosophy to address issues of program and change as it relates to the sharper issue of style. "Modernism in America" suggests both the intensity and innocence of the late 1930s debate and the extent to which it has returned full circle.

The exhibit will travel to William and Mary in August, Goucher College in October of 1985, and the AIA's Octagon in August 1986. Several other stops are being planned.

Peter C. Papademetriou ■

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Spring Rites

'Tis the season; for conventions, that is. Covered on these pages: NEOCON; the AIA National Convention; A/E Systems; The American Festival in London; and a session on productivity in the workplace.



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AIA President Bruce Patty with speaker Tom Wolfe.

AIA 1985: Convention High and Low Lights

With attendance at a record high (over 10,000), the 1985 AIA National Convention in San Francisco can be considered a quantitative success. Qualitatively, however, the event failed to satisfy fully, with lackluster (and overlapping) theme sessions in the morning followed by business as usual in the afternoon.

Tom Wolfe's keynote address was the convention's lowlight. For those few architects who had not yet encountered Mr. Wolfe's manifesto *From Bauhaus to Our House*, the lecture proved a pale introduction to the author's purple prose. As a speaker, Wolfe lacks the dash he has in print: His delivery was for the most part dull, his slides atrocious, his history inaccurate, and his points, although provocative, inconclusive and unsupported. Lauded by some for initiating public discourse on architecture, he contributes to the profession's self-flagellation. In the process, he continues to mislead a public—one anxious to learn—with quips and cheap shots.

Historian Kenneth Frampton, guest speaker at the convocation dinner, may have frustrated his audience with convoluted arguments better read than said, but his appraisal of the convention remains a cogent critique. In brief, the list of invited speakers—Tom Wolfe, Allan Greenberg, Michael Graves, and Robert A.M. Stern, all of whom spoke to the public at large as well as to architects in a special evening lecture series—implied to Frampton a party line. The message, that Postmodern Classicism, free-style or straight, has been embraced by the architectural establishment, wasn't exactly news; still the "unrequited Modernist" was very much out in the cold at this conference.

ValueArchitecture?

Attempts to define what was meant (actually and grammatically) by the convention theme, "ValueArchitecture" formed the opening sentence of almost everyone's remarks. Starting with Wolfe's version of the world, the "theme explorations" ranged through an intelligent conversation led by NBC's Linda Ellerbee to the wrap-up barbs by Jack Hartray. In between, Charles Thomsen of 3D/I and Hugh Newell Jacobsen defined, from their disparate viewpoints, "The Architect's Interests," while Michael Brill and Stanley Tigerman, in a much anticipated "shoot-out" ended up, as Hartray noted, agreeing on many more things, at least in public, than predicted.

As is often the case, the "theme discussions" tended toward "show and tell," at least for the presenters, architects discussing their own work. The remaining panelists were mostly relegated to "tell," and the ensuing discussions had little chance (time) to go much beyond perfunctory talk.

San Fran on View

For many, the most interesting facet of this convention was the extent to which the city itself was integrated into the proceedings. It is rare that a host chapter contributes so instructively to the overall content of a national convention. In addition to myriad tours and excursions, seven San Francisco Case Studies (each usually 2½ hours long and sometimes repeated) ranged from general discussions of urban design to specific analyses of particular pedestrian spaces.

A panel on San Francisco's innovative downtown plan (page 76), narrated by one of its supporters, *New York Times* architecture critic Paul Goldberger, included representatives from city planning as well as involved architects, developers, and lawyers. The City Council is scheduled to vote on the plan, first proposed in 1982, on July 24.

During the session on rehabilitating San Francisco's public housing, Jon Peter Winklestein of Marquis Associates and Peter Wong of ED2 International both demonstrated persuasively that the way to deal with vandalism, crime, and visual blight in public housing complexes need not necessarily take the wasteful route of Pruitt Igoe.

In the Tall Buildings, Tight Streets panel, Eva Liebermann of City Planning and D. Thompson Sargent of Halcyon, Ltd., discussed the nation's second densest downtown, zeroing in on why the Wells Fargo plaza is so aggressively antipedestrian, while the multilevel people spaces surrounding the mammoth five-building Embarcadero Center, which by the text book have almost everything wrong with them, are so densely packed and so extremely successful. These were most informative learning sessions in a laboratory—San Francisco—that has a great deal to teach the rest of the nation.

Random Notes

For those who love a heated campaign, this convention was a flop. Donald J. Hackl defeated two contenders for the position of First Vice President/President Elect on the first ballot. Hackl, president of the Chicago-based firm Loebl Schlossman & Hackl, has served as president of the Chicago Chapter/AIA and director of the Illinois Council/AIA.

A second order of business proved only slightly more provocative. A vaguely worded resolution expressing "increasing concern" over the quality of architectural education and the preparedness of architectural graduates for practice sparked some reaction from leading educators who protested the general language as unconstructive and requested more specific criticism.

A session studying the AIA Honor Award winners, the highlight of last year's convention, did not live up to the paper promise of its panel, which included Michael Graves, Richard Meier, Robert Stern, and Jean Paul Carlhian. One happy sidelight, staged at the San Francisco Museum of Modern Art, was an exhibition of the winning entries in the Domaine Clos Pegase winery competition (P/A, Dec. 1984, p. 20) won by Michael Graves

and artist Edward Schmidt. The installation for "Art + architecture + landscape," designed by Frank Born and Dan Friedlander, both affiliated with the gallery LIMN, placed drawing panels on extended easels formed of bent reinforcing bars. The gallery walls were painted green and blue to evoke the Napa Valley. Models of the five schemes were housed in pink boxes with peepholes, vestiges of an elaborate model lighting system designed to follow the path of the sun at the site, but cut because of budget constraints.

Grand Finale

In a changed format from previous years, the Honor Awards and Gold Medal presentations were almost the last official act of the convention. In compliance with the widow and family of Gold Medalist William Caudill, the Gold Medal Dinner was replaced by a private reception after the awards ceremony. Leading into the evening's events was the last of the "Exploration" sessions, with Chicagoan Jack Hartray summing up the convention with his accustomed wit and oratory. Noting the conference preference for East Coast speakers, he mused on the time-honored custom of "looking to the East for wise men," and likened the results to "putting one egg in four baskets." He also quipped that it was as if everyone in San Francisco thought of themselves as 3000 miles from the sea, needing to send east for fish.

Punctuating the awards presentations, the audience responded with two standing ovations, one for William Caudill and the other for the designers of the graphics and objects for the Los Angeles Olympic Games, led by Deborah Sussman, Paul Prejza, and Jon Jerde, joined on the stage by some members of their team. The event was a happy ending to an otherwise largely uneventful convention, marked more by decorum than debate.

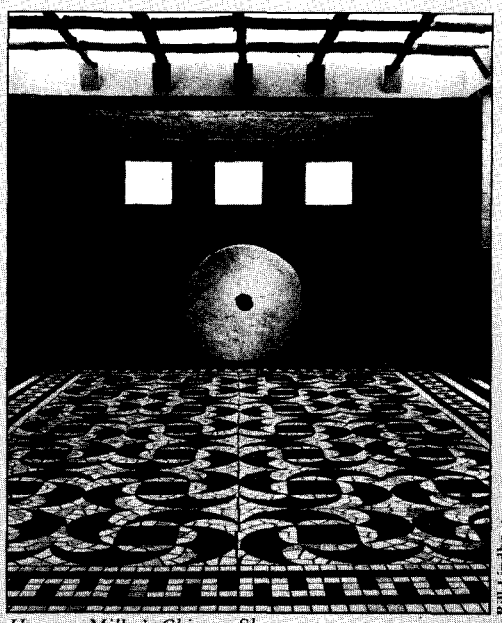
David Morton, Jim Murphy, Daralice D. Boles ■

NEOCON XVII: Safe, but Sound

For the record numbers of people who toured Chicago's Merchandise Mart at NEOCON XVII last month, there were few surprises in either product or showroom design, though the general level of design awareness was higher than ever. The most talked-about product *and* showroom were found at Herman Miller, whose Ethospace system was displayed in an impressive showroom designed by Margaret McCurry of Tigerman Fugman McCurry and Rick Edwards of Herman Miller. Wright Line's showroom, a snappy design by Stamberg/Aferiat Architecture, imaginatively used the classic black and white "notebook" pattern. At Haworth, Eva Maddox Associates put metal mesh walls to pleasing use in a temporary installation; they will also design Haworth's new showroom on the Mart's eighth floor. Artemide's showroom, cleverly "undesigned" by Vignelli Associates, offered a persuasive argument for raw space. Just as visible as Formica's office designed by McCoy & McCoy for its Chairman, Gordon Sterling, was the 635,000 square feet of Formica laminates used in Murphy/Jahn's State of Illinois Building.

Some of the bigger industry news concerned business, as in Steelcase's acquisition of Stow & Davis, which will give the industry's Goliath greater power in the wood furniture market.

NEOCON sponsored numerous seminars and a conference of the UIA (International



Bill Lindhout

Herman Miller's Chicago Showroom.

Union of Architects), with speakers from around the world. Leon Krier and Bernard Huet spoke on tradition vs. innovation, and a skyscraper panel featured Bruce Graham of SOM, Henry Cobb of I.M. Pei, and Bernardo Fort-Brescia of Arquitectonica, who showed a tower design that explores "the absence of a base and top." (They used to call that Modernism.) On the historic front, the Frank Lloyd Wright Home and Studio restoration is proceeding apace; the studio ceiling is nearly complete, and the Home and Studio Foundation expects to finish the project in 1987. ***Pilar Viladas*** ■

Americans Abroad: London Report

In the American Festival of the Arts in London last May, the architecture part took the form of two batches of lectures by American luminaries. The events, organized by the Central London Polytechnic Architecture School and held at the RIBA, sold out to a mainly student audience.

Frank Gehry opened the first series with his customary sense of humor, saying he was "into context," that he just accepts the world as it is and works with it and its weird realities. He is fascinated by poor materials, yearns for the simplest basic form of building, and works from rough models. Andres Duany, speaking for himself and his partner Elizabeth Plater-Zyberk, gained instant audience approval as he outlined their very ingenious scheme for planning small towns, specifically Seaside, Florida. Duany claims he does not aim for high art, nor does he take part in current style debates, but produces "rational, accessible architecture for normal Americans." His grasp of the economic factor in architecture was impressive. Speaker No. 3, Tom Beeby, pointed out that architecture has become the primary art form in Chicago, then presented his own endeavors to combine the Miesian and the local architectural tradition (Sullivan and Wright).

The last speaker in this group was Richard Meier, deemed by Kenneth Frampton to be America's preeminent public architect and the most rigorous. Meier explained that he was expanding and elaborating on the formal experience of the Modern movement, and that he is concerned with "permanence, specificity and history, technical invention, public and private realms, architectural promenade, the timeless and the topical (the basis of style), presence not illusion, and space, form and light." Meanwhile he whizzed through innumerable slides of museums he has built (his favorite building type), all in his consistent white language, all with windows onto parkland or planted courts, all benefiting from daylight.

The second group, a week later, opened with Peter Eisenman, praised by Alvin Boyarsky for his past architectural activities that have contributed to the current enlightened debate in the U.S. However, in no way did our speaker seek to enlighten his audience, but rather to mystify with a convoluted presentation of his entry to this year's Venice Biennale program set by Aldo Rossi. We heard about "recursivity," "self-similarity," "discontinuity," "scaling relationships," his aim to "reunite discourse and disfigura-

tion," and "the overriding dialectic of Fate and free will, of which the architectural equivalent is the notion of the labyrinth." The audience remained, irretrievably, lost.

Robert Stern was presented by Charles Jencks as an architect out to restabilize the environment and architecture in general through public classicism and symbolism, using current technology. Michael Graves, introduced by Demetri Porphyrios as "the producer of the greatest lyricism of the past ten years," maintained that metaphor is the major ingredient in architecture. The final speaker, Cesar Pelli, outlined the "skin and bones" basis of his designing. "You must be true to your time and place," he said. "An appropriate technology is the raw material for architects, and the post-war reality is building with steel."

The following choice comments have been picked out of the rather confused discussions that followed each group of lectures:

- Can there be, or is there, or should there be, an American style? (Frampton)
- Does American architecture exist? Can Wright and Goff be so wrong? (Jencks).
- Common cultural characteristics in America seem to emphasize fragmentation and phantasmagoria, a preoccupation with ironic comment and parody, and a distortion of symbolism and iconography (Porphyrios).
- It's as difficult to participate in this discussion as to practice architecture (Gehry).
- Whatever makes a profit, reproduces quickly. It's possible to make money by doing things right (Duany).
- There is acceptance of repetition, replication, and innovation. All the speakers are preoccupied with the play of figurative and semantic (Maxwell).
- The greatest reality is the size of the buildings being put up in only two years (Jencks).
- Architecture is not about morals. It's about simulation, representation (Stern).
- Architecture does not "progress." It does not get "better," but "other." Good architecture is good business and a public art (Graves).
- We must find what needs to be represented, and let the *Zeitgeist* go its own way. We have changed, and our conception of nature and reality has changed. So this we must express (Eisenman).
- The *Zeitgeist* is a lot of junk (Jencks).

KPF Crosses the Atlantic

The RIBA had never housed anything like it: an exhibition of 28 huge models of skyscrapers, each model worth the cost of a Porsche, each representing hundreds of thousands of square feet of office space, and all designed by only one American firm during the mere nine years of its existence. Kohn Pedersen Fox is the firm, and all seven partners were there, plus associates, wives, relations, and even some happy clients, to inaugurate the exhibition.

Four of the partners—Kohn, Pedersen, May, and Louie—addressed what turned out to be mainly an American audience, taking turns to describe with slides some of their buildings. Charles Jencks, introducing their presentation, called KPF "the SOM of Post-Modernism" and compared them to McKim, Mead & White in that both firms sought to work in a common language. He regretted the absense of a full symbolic program but praised the very high professional quality of their work.

May condemned art as the dubious inspiration of the blank facades and glass boxes of the Modern movement. Architects' large structures, he said, need decorative devices to give scale, rhythm, and texture; history helps. Both May and Louie demonstrated how they reinterpreted predominant local styles in a contemporary sense—Greco/Egyptian in Nashville, Art Deco in Miami—while Pedersen presented buildings that respond to the boundaries—earth, sky, and street.

Monica Pidgeon ■

A/E Systems: Shakeout Is On

Organizers of A/E Systems '85, which was held in Anaheim, Calif., in early June, were able to announce several record-breaking figures, with both positive and negative connotations. While attendance was up 45 percent over last year, to 17,000, and the

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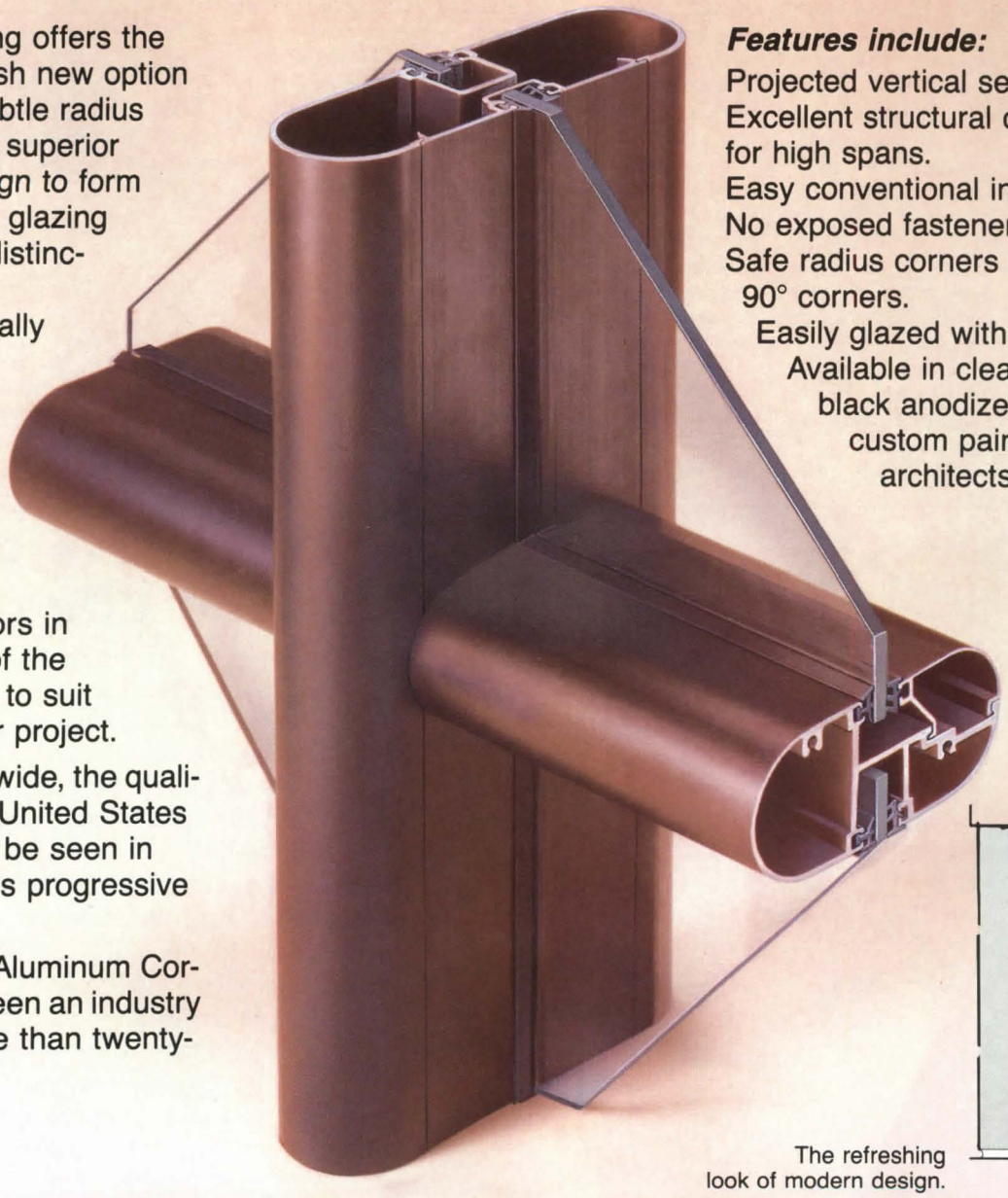
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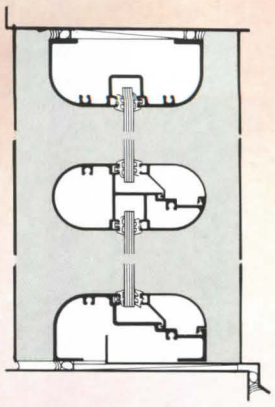
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number of booths up 35 percent, to 785, the cancellation of booths before the show also occurred in unprecedented numbers, reflecting the fact that the CAD/CAM AE industry is experiencing a shakeout. Revenue growth in the industry slowed to an estimated 30 percent, down from 85 percent in 1984, according to a survey published by the Cambridge, Mass., research firm Daratech, Inc., and a number of firms, including leading vendors Computervision and Calma, were showing declining sales. Still, most leading vendors anticipate healthy, though somewhat smaller, revenue increases in 1985. As A/E Systems organizer George Borkovich pointed out, 28 percent of AE firms have CAD, as compared to 24 percent last year, and surveys show that firms with CAD have better profitability than those without.

The biggest product news at the show was the response by several large vendors to the interest among users in smaller, lower cost personal computers. Computervision, Autotrol Technology, and Sigma Design are among the large CAD firms offering systems on the IBM PC-AT. Also in evidence were a number of scanning devices, including one by Skantek, which allow traditional drawings to be put into the computer quickly and efficiently. Also encouraging, according to A/E Systems Report Editor Dan Raker, is the number of excellent management systems now available.

A/E Systems '86 will be held in late June in the new McCormick Place facilities in Chicago. ***Susan Doubilet*** ■

Talking Shop: Productivity in the Workplace

There's a consensus that white-collar productivity is too low. The question is: How much is the office environment to blame? The Architectural Research Centers Consortium (ARCC), with funding from the National Science Foundation, recently convened a workshop at the AIA headquarters to examine that very question. Invited participants generally agreed with British professor Alan Hedge: "White-collar productivity involves assessing the intangibles of workers' effectiveness as well as quantitatively measuring their efficiency." Or, as Carnegie-Mellon professors Volker Hartkopf and Vivian Loftness put it, "Productivity depends upon the ability of workers to control their immediate task environment, even when the larger ambient environment is controlled from some central location."

Participants split, however, on just how to evaluate the office environment. Should researchers observe and question workers; or sample and measure the physical space? Should results serve as the basis for design guidelines, or for more research? How should those results be interpreted relative to other factors influencing productivity, such as management styles or personal goals?

Discussions of theory and methodology dominated the workshop—a reflection of the field's nascency and of the academic affiliations of most of the participants. Future workshops—a must—might include more case studies with the discussion of detailed findings. They also might include a broader range of participants: office users, product manufacturers, medical researchers, interior designers, economists.

The breadth of disciplines required to study office productivity may be the largest research obstacle, for the subject has surfaced at a time when few disciplines share the same methods, language, or goals. It's ironic that the key issues Cornell professor Frank Becker identified for office productivity—control, coordination, cooperation, and competition—are the very issues researchers in the field need to address among themselves. ***Thomas Fisher*** ■



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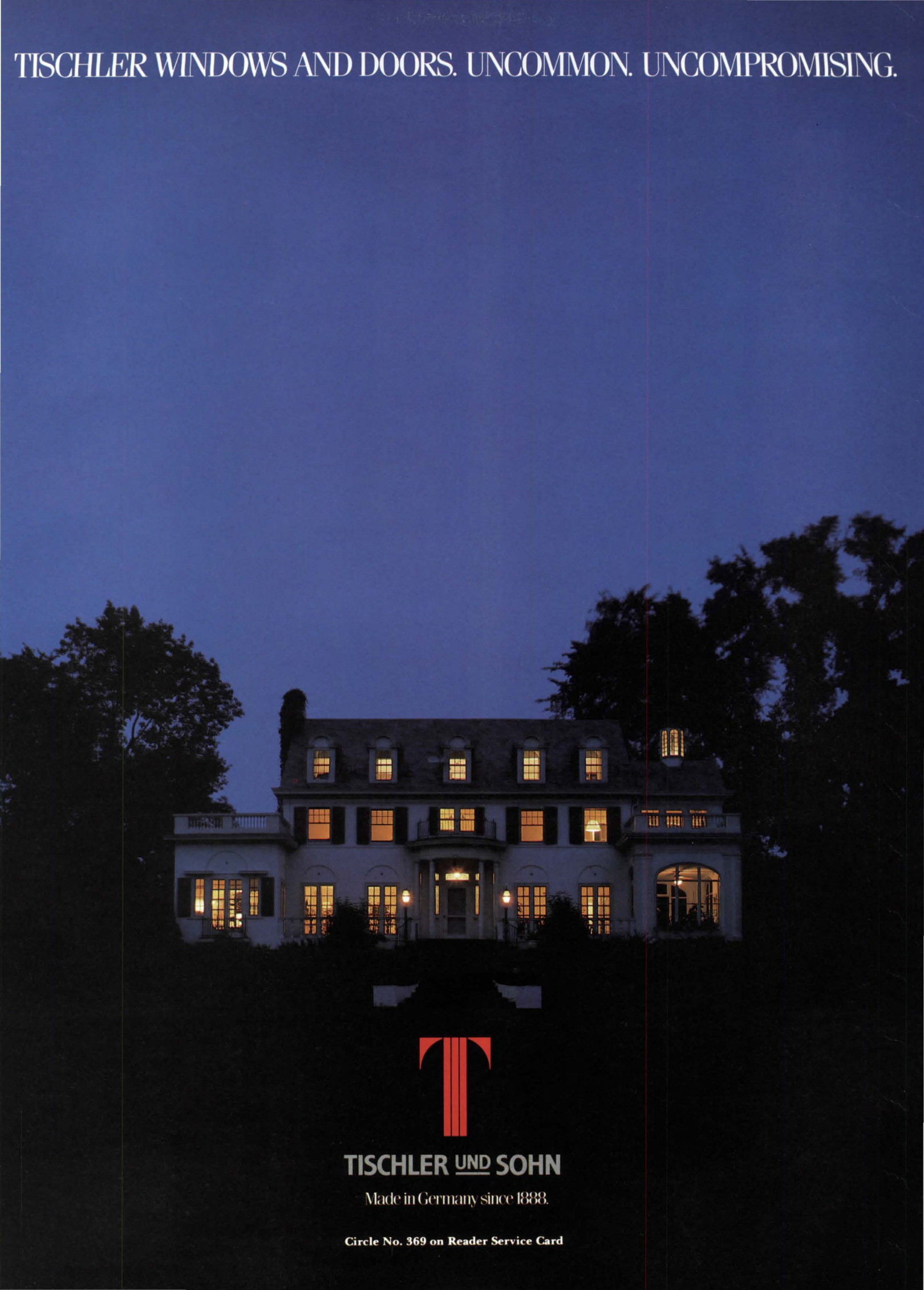
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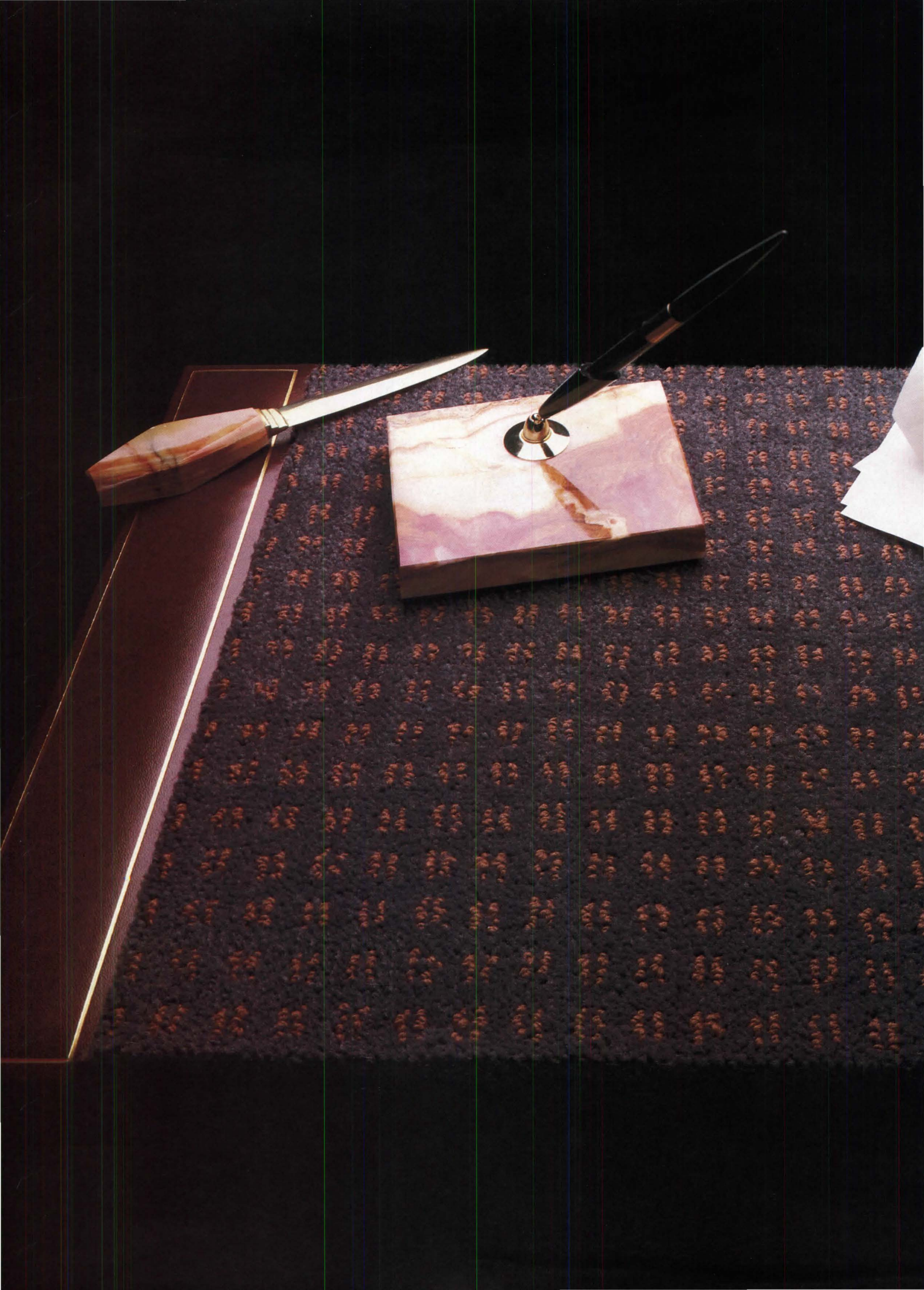
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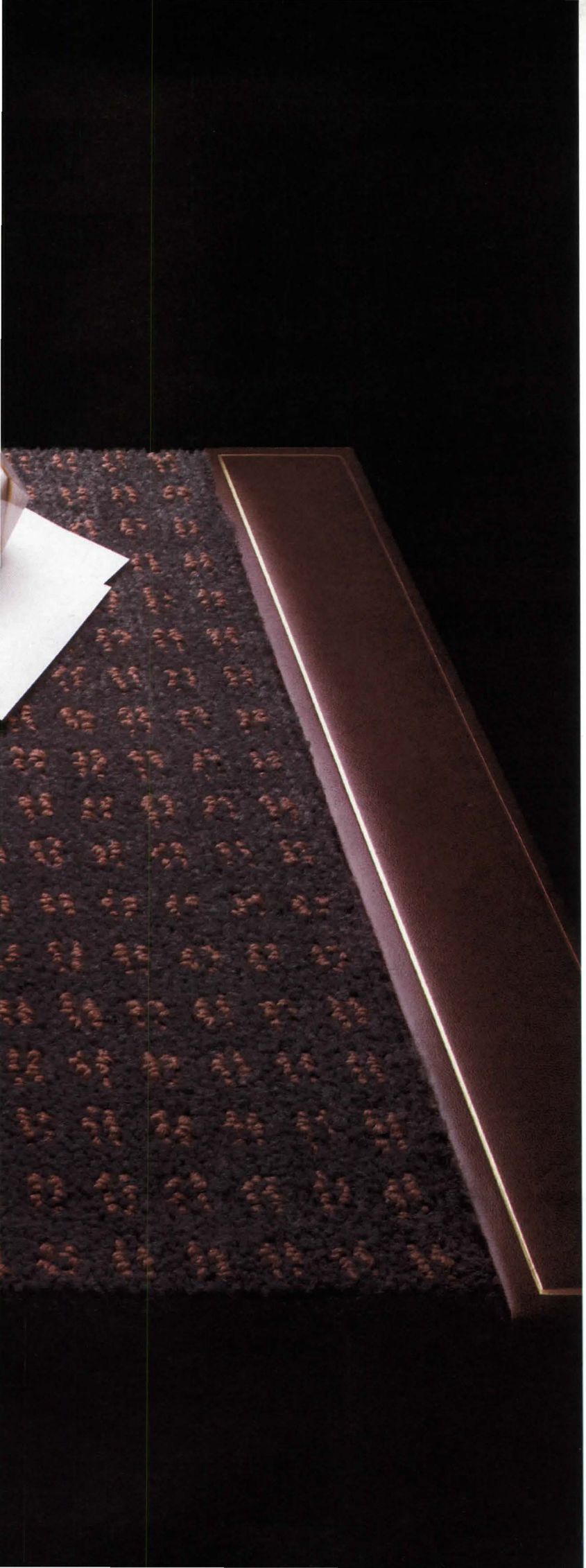


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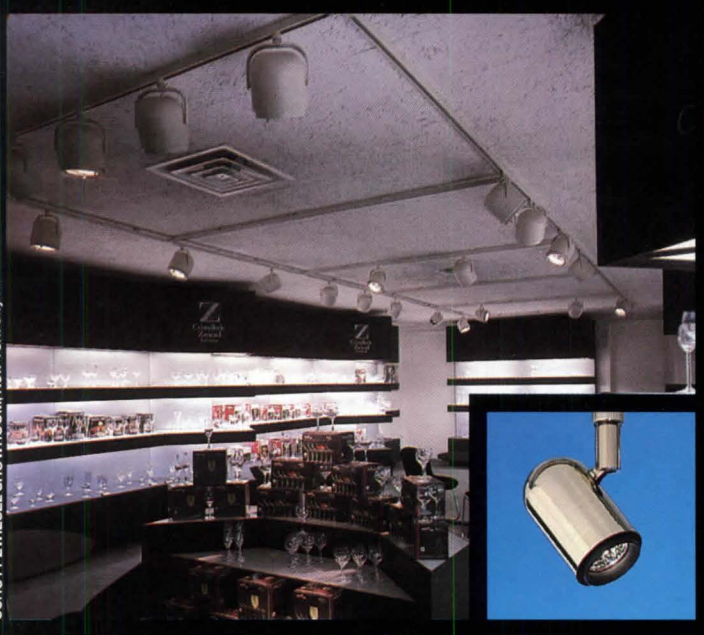
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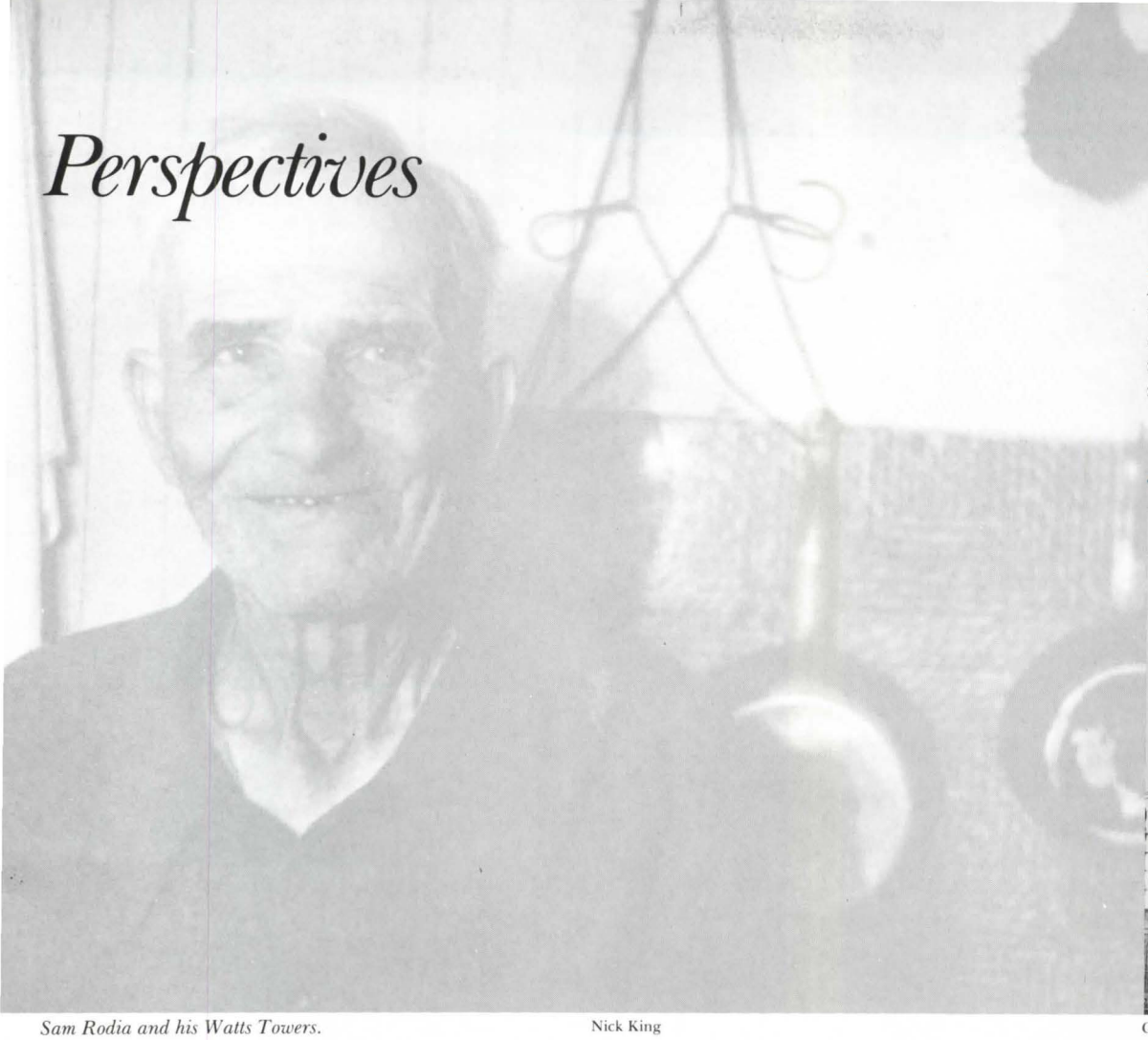
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Perspectives

An international forum convened in Los Angeles debated the future of the Watts Towers, a local landmark, and the surrounding community.



Sam Rodia and his Watts Towers. Nick King



G.E. Kidder Smith

What to do with the Watts Towers

"There is in our midst a most magical monument we seem to have forgotten . . . the Rodia Towers in Watts." So reads the opening salvo in a campaign to save the Watts Towers, and revitalize the community that gave them their name. The writer Leon Whiteson, architecture critic for the *Los Angeles Herald Examiner*, can take credit not only for penning a four-part series on the tower in April which did much to raise L.A. awareness of a monument better known, and perhaps respected, outside the city than within, but also for spearheading an unusual event that brought together representatives of community interests, city and state governments, and the arts.

For two and a half days in June, The International Forum for the Future of Rodia's Towers in Watts pondered two separate but inseparable issues: the fate of the towers, and the fate of Watts. Museum of Contemporary Art director Richard Koshalek, Martin Weil, president of the L.A. Conservancy, and members of the Citizens' Committee for Sam (*not* Simon) Rodia's Towers in Watts joined forces with architects Charles Moore, Ricardo Legorreta, Lawrence Halprin, and others for informal workshops debating policy and planning.

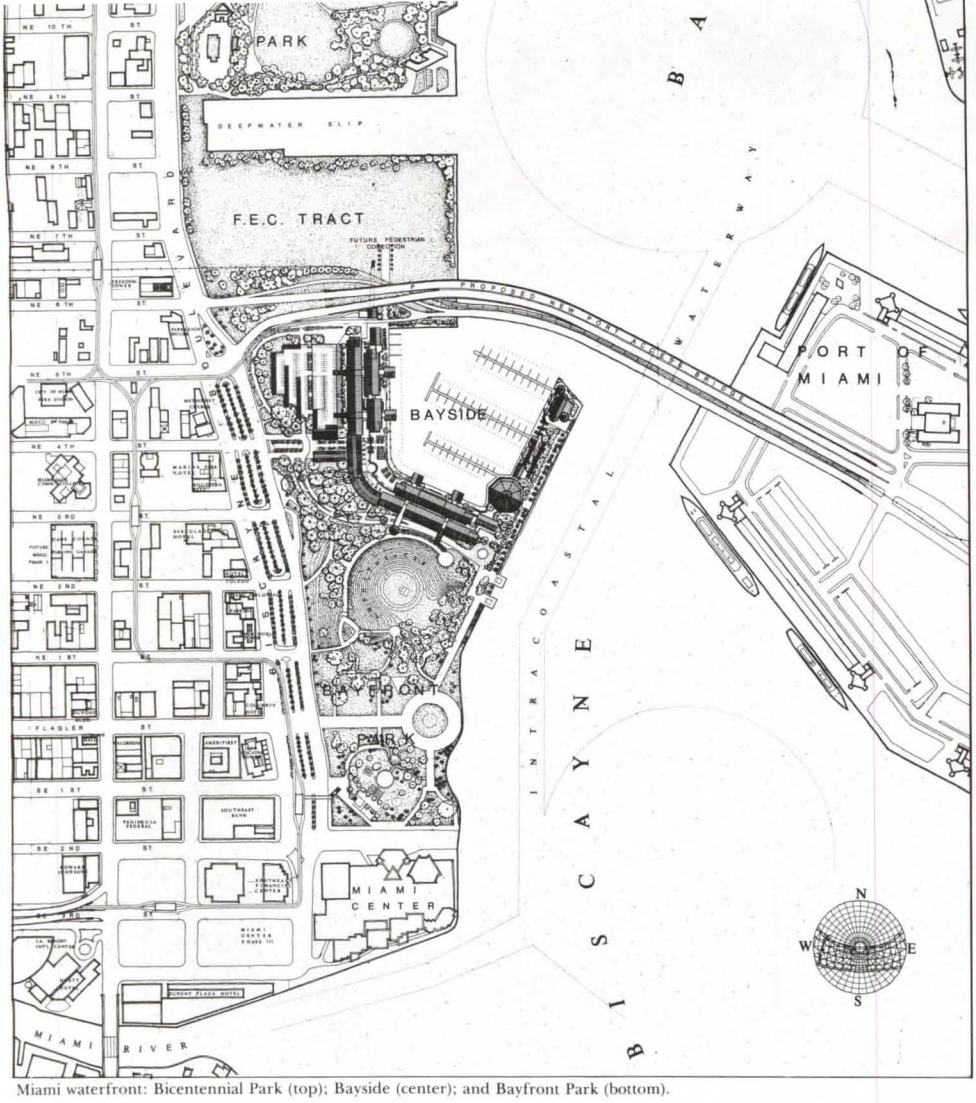
At the heart of this intensive event sat the curious specter of Sam Rodia, an Italian immigrant who, having failed to "make good" in the quintessential American city, built his own *Nuestro Pueblo* (our town) in Watts. The collection of three towers reaching as high as 103 feet, four smaller pinnacles, fountains, and forms crowded into a triangular site 151′ x 69′ x 137′, constructed of steel and concrete, and decorated with carefully selected shards of pottery and glass, has been characterized variously as "jazz sculpture" and junk. This indisputable feat of intuitive engineering is testimony to the sheer persistence of its creator, who worked on the towers for 30 years only to walk away, leaving his visionary city to a neighbor. Neighbors and other enthusiasts have cared for it ever since, and they are now very much concerned about the impending July deadline when the State of California terminates its repair program and turns the towers over to the city. They have good reason to worry about the transition: The city has proved an indifferent and even hostile steward, as sponsor both of a demolition permit (1959) and an ill-conceived restoration (1975) that did more harm than good. They now have in hand, however, a pledge from Councilwoman Joan Milke Flores, whose district includes Watts, to sponsor a bill in the City Council providing short- and long-term funding for restoration and maintenance, a resolution the Forum heartily endorsed.

Chief among the immediate needs of the towers, beyond physical repair, are the need for improved signage at the site and better regional access. Other "mid-term" proposals included the possible reconstruction of Sam Rodia's house, once an integral part of his compound, which burned to the ground. The towers should also be thoroughly documented in the event of an unforeseen catastrophe.

But it was the long-range community issues that the Forum found most difficult and delicate. Some 70,000 visitors find their way to the towers each year, yet Watts itself benefits little from this influx. The community would now like to harness the power of this lightning rod. Proposals to establish a special precinct, a Watts version, say, of the Dallas Arts District, must be carefully reviewed: Even a modest visitors' center could visually overwhelm the tall but spindly monument. The idea of linkage is best as a conceptual, not a physical model, one that uses the towers as a symbol, not a site (hence Charles Moore's cogent suggestion that the rail lines behind the site, now unused, be reactivated with trolleys that would bring in visitors from a remote center, and take them back again).

The Forum, an auspicious beginning for the newly formed Watts Community Trust, was also a model event on two other levels. The sponsorship of the *Herald Examiner* and the Los Angeles Museum of Contemporary Art is a welcome incidence of two institutions using their influence to bring about dialogue and action, without compromising the objectivity of one or the integrity of the other. Second, the factual evidence and new ideas unearthed by the Forum (only hinted at here but to be transcribed and distributed by the *Herald Examiner*) should inspire other communities contemplating civic improvements, especially those with a physical impact on their environment.

Kudos, then, to the *Herald Examiner* and its critic Leon Whiteson, to Michael Pittas and Robert Harris, the deans of Otis Parsons and USC architecture school respectively, who moderated the marathon sessions; to the community leaders working steadily to rebuild a neighborhood still scarred by the 1965 revolt; and to the many citizens who guarded the towers until their true value was fully identified. ***Daralice D. Boles*** ■



Miami waterfront: Bicentennial Park (top); Bayside (center); and Bayfront Park (bottom).

Miami Morass: Bayfront Park

Miami's Bayfront Park, located in the midst of the city's downtown business district, is one of that city's most historic sites. Formed in the 1920s from landfill dredged out of Biscayne Bay, the park became an immediate nexus for the young town's port, commercial, and social activity. In the 1950s, as Miami's suburbs sprawled, Bayfront Park declined. Now, after countless plans for redevelopment, and most recently seven years of aesthetic planning and political haggling, Bayfront Park is about to reemerge as a 31-acre earth sculpture designed by Isamu Noguchi.

Noguchi devised three entirely different designs for the park during the long, intense years of its reevolution (P/A, May 1981, p. 30). He is still making detail changes on the final plan, which was approved in March of 1983. During April and May of this year, an eleventh-hour political battle (over demolition of a library in the park blocking the main street's visual access to the bay) threatened to scuttle the entire project just as construction was imminent. But after an impassioned public hearing of nearly unanimous support for demolition, and after several weeks of cagey tap-dancing by Miami's City Commission (several members of which are ardent opponents of Mayor Maurice Ferre, the park's chief supporter), the city agreed (for the fourth time) to raze the library, under the stipulation that all funds for the new $21.3 million park project be in hand first.

These issues apparently settled, construc-



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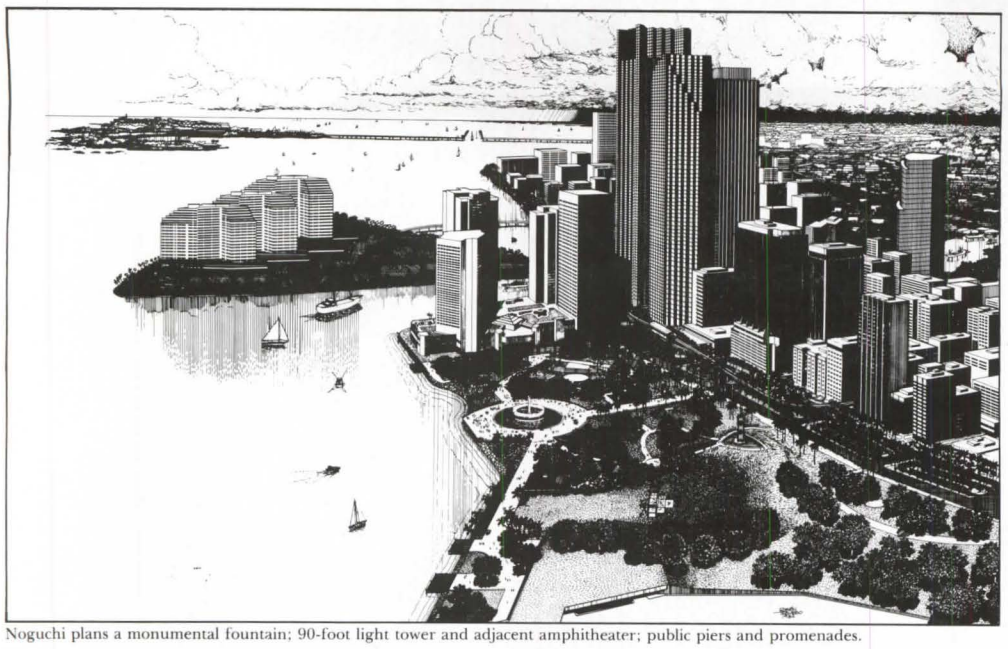
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Noguchi plans a monumental fountain; 90-foot light tower and adjacent amphitheater; public piers and promenades.

tion began in June on the first two phases: a 1650-foot Baywalk built by the U.S. Army Corps of Engineers (the Corps will also install new bulkheading, natural boulder riprap, and a two-acre fill) and the 15,000 to 20,000-seat amphitheater, funded under a federal Urban Development Action Grant. Controversy remains, however, over whether to roof the amphitheater. Noguchi feels its openness, as he had planned, is an intrinsic natural element of his scheme, maintaining that roofing would give the structure a massive, architectural quality out of scale with the rest of the park. The city, on the other hand, is looking toward the greater profit potential of a covered amphitheater.

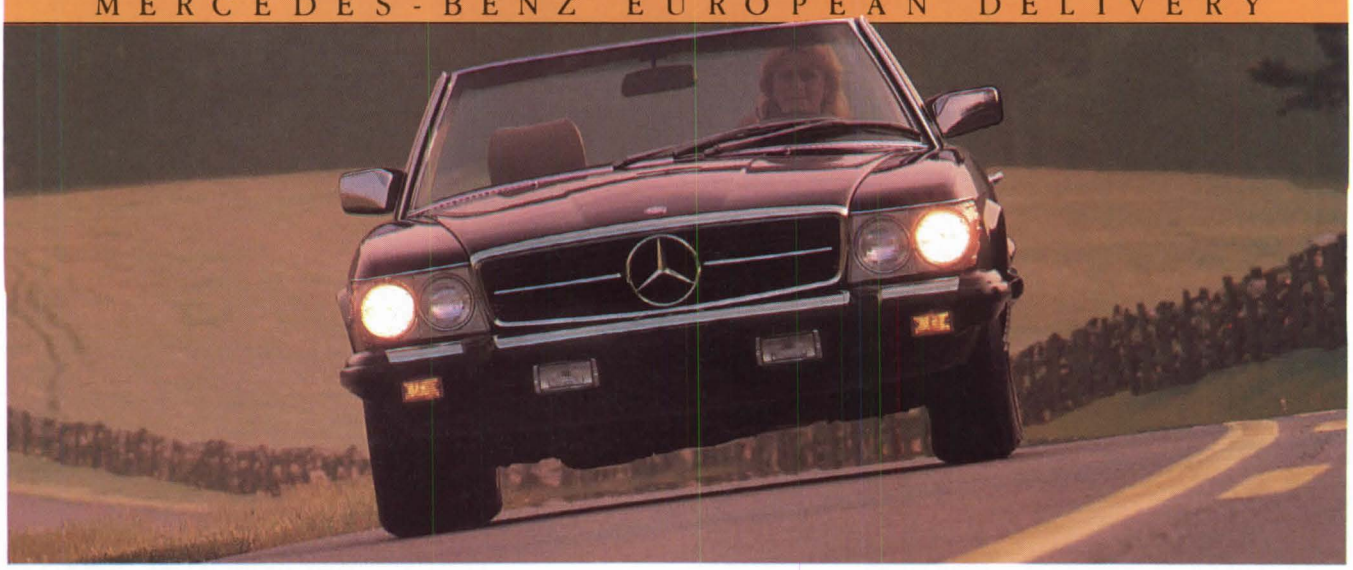
Rising concurrent with and adjacent to the Bayfront Park project is Bayside, a 20-acre, $130 million indoor/outdoor "festival marketplace," developed by the Rouse Company, which anticipates 13 million visitors a year. Of its predecessors, Bayside will most resemble Rouse's Harborplace in Baltimore, with Caribbean styling. Benjamin Thompson & Associates of Boston are the architects for Rouse; Spillis, Candela & Partners the local representatives. Bayside will wrap around the existing Miamarina; Benjamin Thompson & Associates and Noguchi are working together on the bridge across the Amphi Walk where Bayside and the park entwine.

Local downtown Miami merchants are anticipating these developments with a sort of happy skepticism. While the park is certain to upgrade the area in terms of its beauty alone, Bayside's effect on their flagging commerce is less certain. By attracting throngs of people back into the area, it could well rejuvenate their trade; on the other hand, its dramatic draw could well take much of their business away, especially since Bayside's retail plans include a good economic spread, everything from nickel candy to thousand dollar vases.

Literally on top of all this development comes Miami's new People Mover, with a station at the southwest corner of the park. Though its design and logistical planning are often cumbersome and questionable, the 1.9-mile elevated monorail system will become the only People Mover in a downtown setting in this country that connects to a rapid transit system (Miami's Metrorail). The People Mover, Bayside, and all but the final few phases of Bayfront Park are due to be completed in 1986. ***Laura Cerwinske*** ■

The author, whose credits include the book Tropical Deco, *writes on architecture and design.*

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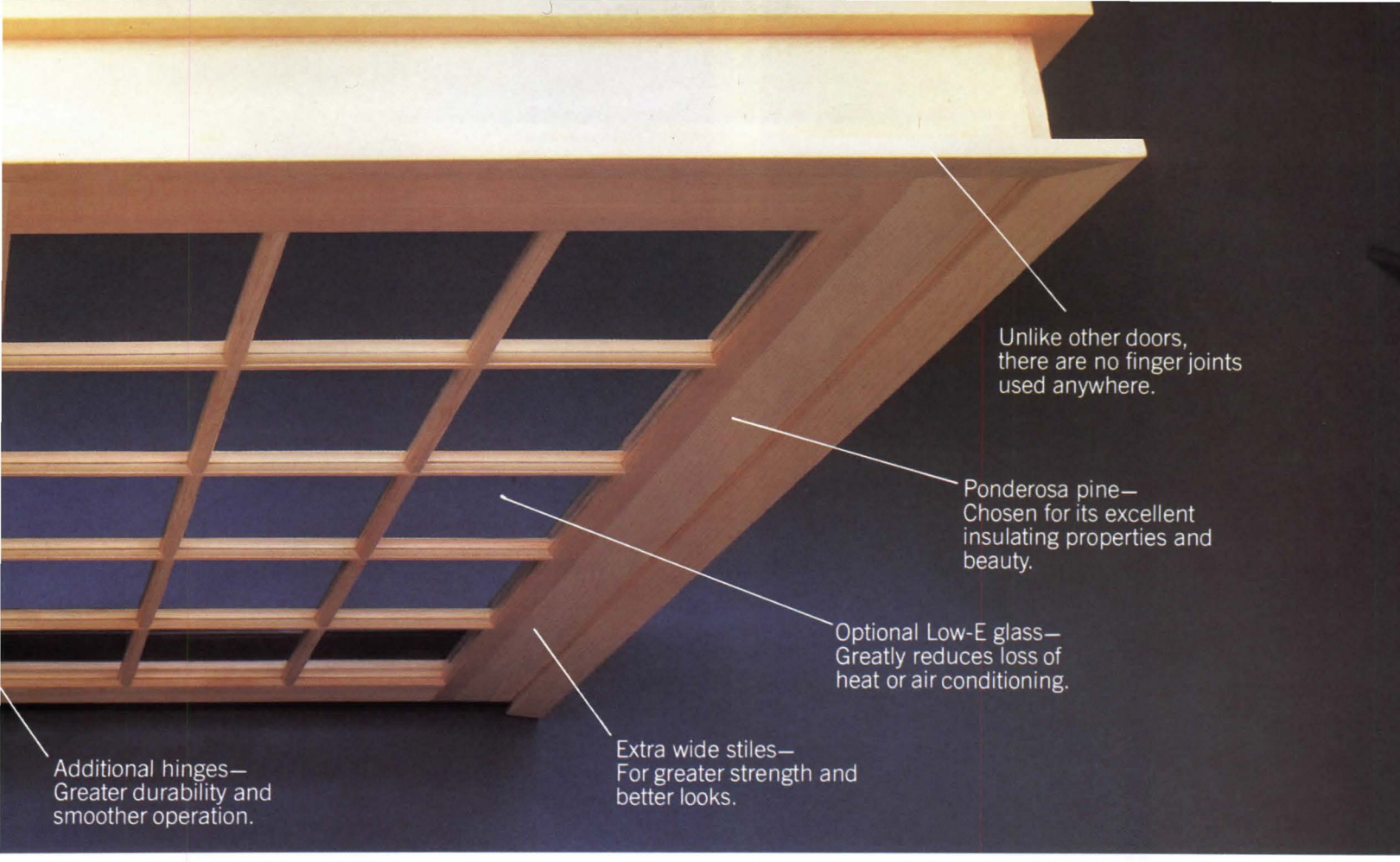
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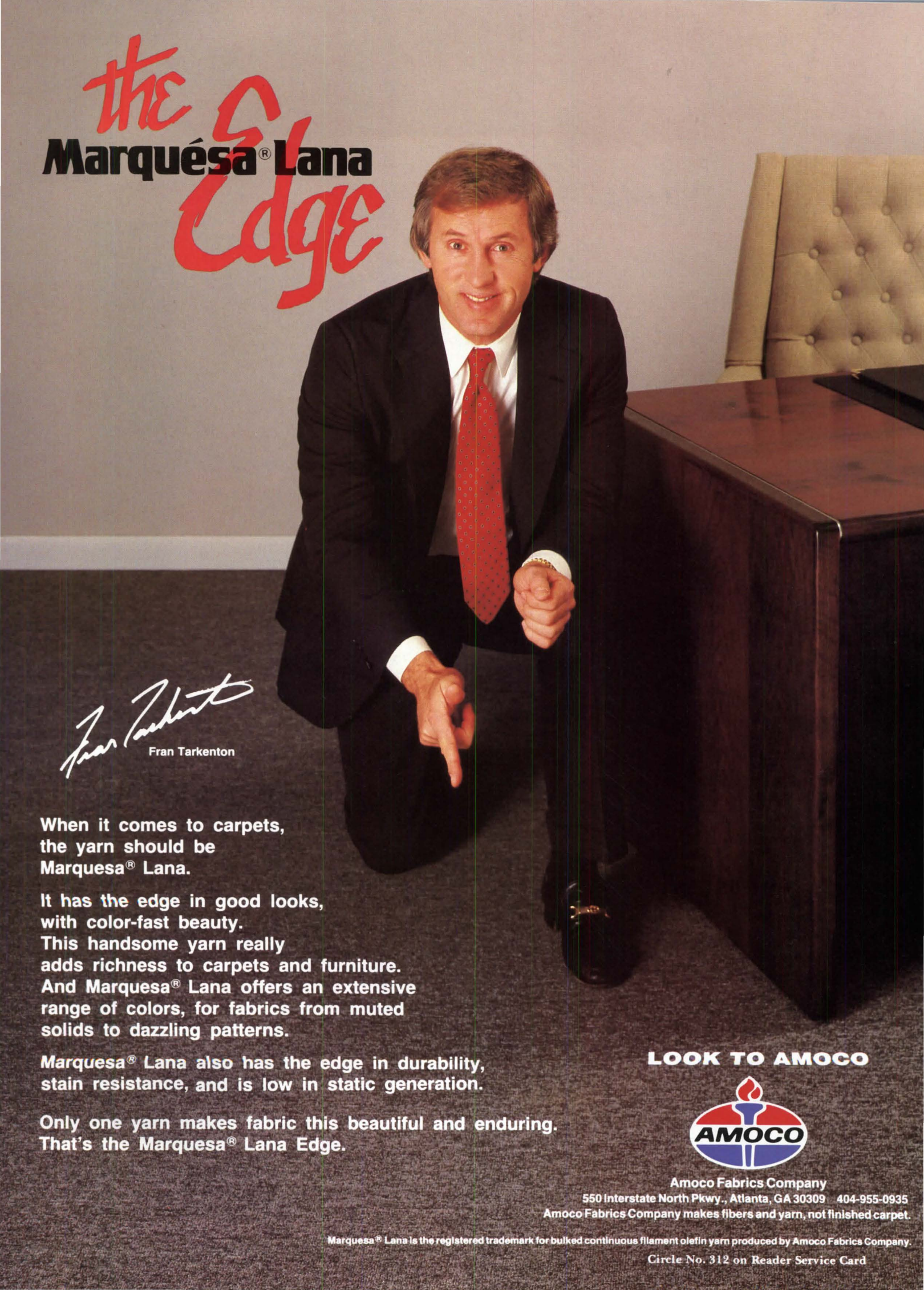
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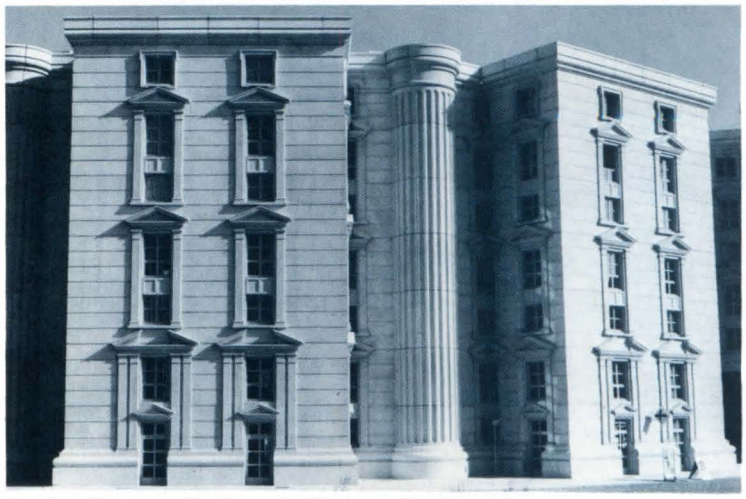
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P/A Calendar



Ricardo Bofill at Montpellier, France, MoMA, through Sept. 3

Exhibits

Through July 21
The Cabin, the Temple, the Trailer. Oakland Museum, Oakland, Calif.

Through July 28
Precocious Houses: Four Recent Works by Bay Area Architects. Oakland Museum Oakes Gallery, Oakland, Calif.

Through July 29
Architecture in Silver. Renwick Gallery, National Museum of American Art, Washington, D.C.

Through August 1
The Non-Residential Architcture of Frank Lloyd Wright. The Gallery at the Old Post Office, Dayton, Ohio.

Through August 4
Art + Architecture + Landscape. San Francisco Museum of Modern Art, San Francisco.

Through August 4
Beatrix Farrand's American Landscapes: Her Gardens and Her Campuses. Glyndor Gallery, Wave Hill, Bronx, N.Y.

Through August 8
Spectacular Vernacular: Traditional Desert Architecture from West Africa and Southwest Asia. AIA Building, Washington, D.C.

Through August 25
Chicago Furniture: Art, Craft and Industry, 1833–1983. Cooper-Hewitt Museum, New York.

Through August 31
Architectural Ceramics: Eight Concepts. American Craft Museum, New York.

Through September 1
Arthur Erickson: Selected Projects 1971–1985. Musée des Arts Décoratifs, Montreal, Quebec.

Through September 1
Carnegie's Libraries: A Sesquicentennial Celebration. The Cooper-Hewitt Museum, New York.

Through September 3
Ricardo Bofill and Leon Krier: Architecture, Urbanism and History. Museum of Modern Art, New York.

Through September 8
Arquitectonica: Yesterday, Today and Tomorrow. Walker Art Gallery, Minneapolis, Minn.

Through September 15
Broadway's Best: Tony Award-Winning Costumes & Set Designs. Museum of the City of New York, New York.

Through September 22
Material Evidence: New Color Techniques in Handmade Furniture. Renwick Gallery, National Museum of American Art, Washington, D.C.

Through September 30
William Lescaze: The Rise of Modern Design in America. The Octagon Museum, Washington, D.C.

Through October 26
Chicago and New York: More than a Century of Architectural Interaction. The New-York Historical Society, New York.

Through October 27
Selections from the Architectural Collections: Interior Drawings by Arthur Hercz. Chicago Historical Society, Chicago.

Through January 5
The Statue of Liberty. New-York Historical Society, New York.

Through January 5
John Ostell: Architect, Surveyor. McCord Museum, McGill University, Montreal, Canada.

July 25–September 25
The Critical Edge: Controversy in recent American Architecture. Newport Harbor Art Museum, Newport Beach, Calif. Also **October 11–December 1,** Acklind Art Museum, University of North Carolina at Chapel Hill, **January 8–March 9,** University Art Museum, Berkeley, Calif., **May 8–June 8,** Nelson Atkins Museum, Kansas City, Mo.

Competitions

July 22
Application deadline, The Artist Views the City. Contact Marilyn Shannon, Gallery at the Old Post Office, 120 W. Third St., Dayton, Ohio 45402 (513) 223-6500.

August 2
Submission deadline, National Lighting Awards Program. Contact National Lighting Bureau, 2101 L St., N.W., Suite 300, Washington, D.C. 20037.

August 15
Entry deadline, Professional Services Management Association Management Achievement Award Series. Contact PSMA, 1213 Prince St., Alexandria, Va. 22314 (703) 684-3993.

September 1
Postmark deadline, First Classical America Competition in Architectural Design. Contact Clark McLain-Henry Hope Reed, Classical America, 227 E. 50th St., New York, N.Y. 10022.

September 9
Registration deadline, First Stage of Inner City In-Fill Competition. Contact Theodore Liebman, AIA, Advisor, ICIC, % The Liebman Melting Partnership, 330 W. 42nd St., New York, N.Y. 10036.

September 10
Postmark deadline, 33rd P/A Awards. See page 15 for information and entry form.

September 17
Registration deadline, Hawaii Loa College International Design Competition. Contact Michael Robinson, AIA, AICP, Competition Advisor, Hawaii Loa College International Design Competition, 45–145 Kamehameha Hwy., Kaneohe, Oahu, Hawaii 96744.

Conferences

July 22–26
Siggraph '85: Computer Graphics and Interactive Techniques, Moscone Center, San Francisco. Contact Siggraph '85, Smith Bucklin & Associates, 111 E. Wacker Dr., Chicago, Ill. 60601 (312) 644-6610.

July 24–27
Energy '85: International Energy Conservation, Renewable Energy and Energy Resource Exploitation Exhibition and Conference, Hall of Industries, Sydney, Australia. Contact TMAC, 680 Beach St., Suite 428, San Francisco, Calif. 94109 (415) 474-3000.

July 24–28
Design: The International Alliance, National Conference and International Exposition, American Society of Interior Designers, Dallas, Texas. Contact ASID, 1430 Broadway, New York, N.Y. 10018 (212) 944-9220.

August 2–3
Seismic Design Workshop for Architects, Salt Lake City, Utah. Contact Don Geis (202) 626-7409.

August 13–15
Computer Graphics '85 East, Boston, Mass. Contact National Computer Graphics Association, 8401 Arlington Blvd., Fairfax, Va. 22031 (703) 698-9600.

August 20–26
WORLDESIGN 85: ICSID/USA, Sheraton Hotel, Washington, D.C. Contact Celia Weinstein, Congress Coordinator, IDSA, 1360 Beverly Rd., Suite 303, McLean, Va. 22101 (703) 556-0919.

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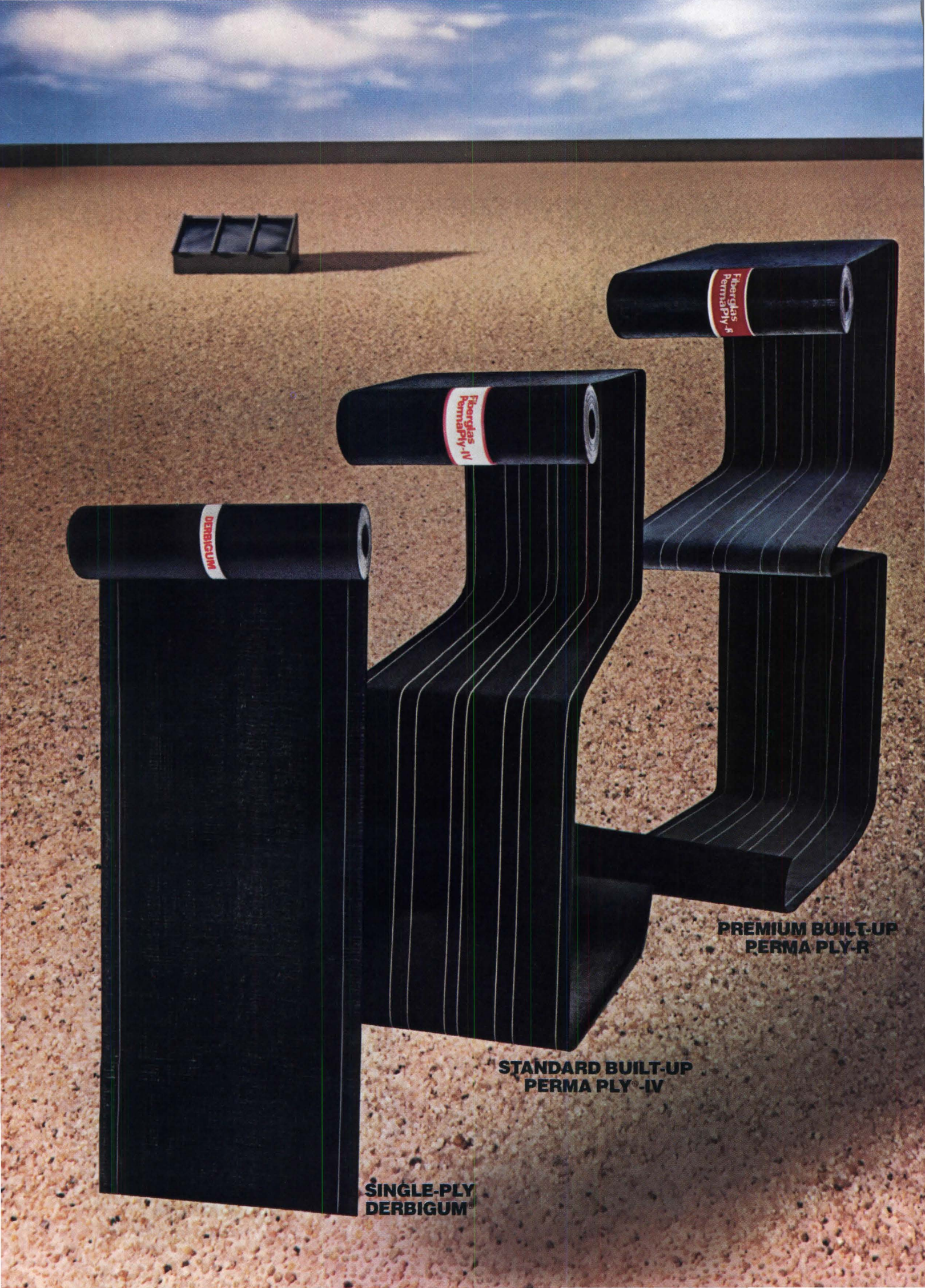
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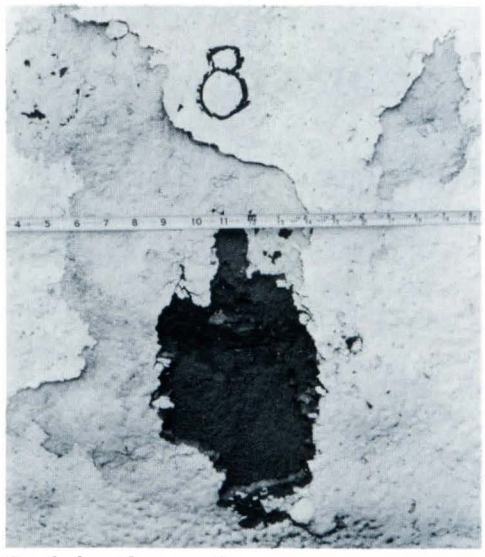
P/A Practice

55 ***Building Failures: Raymond DiPasquale***
56 ***Management: Weld Coxe***

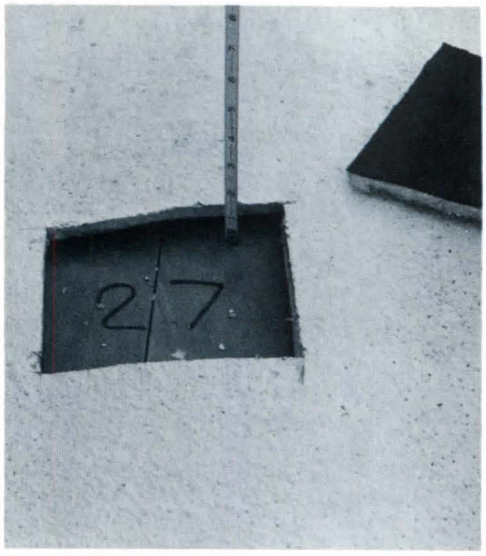
Building Failures: Roof Coatings

The roof in a typical building represents only 3–5 percent of the total building cost, yet leaks and waterproofing problems account for over 30 percent of all construction liability claims against architects.

This case study deals with a coating type of roof system. A successful coating system is dependent upon proper material selection, adequate surface preparation, and conscientious application techniques. In our haste to get buildings built, one or all of these factors are often overlooked, so the failure rate has been very high; accordingly, roof coatings are not as popular among the design professionals as they used to be. Nevertheless, there are still many installations currently in service and many situations where it's the only economical system to consider. A few lessons can be learned from the case presented here.



Cracked urethane coating.



Varied thickness of urethane coating.

Case study

1 The Problem

Chronic and persistent leaks had occurred in the sprayed urethane roofing system covering a 240-foot-diameter laminated wood arch dome structure. The leaks were at the joints where the dome meets the perimeter walls or an adjacent flat roof structure, and at the steel compression ring where a louvered cupola covers the opening. The problem was aggravated by continued and progressive leakage through the roofing membrane at upper sections of the dome, with water traveling by gravity under the insulation to the perimeter.

There was serious delamination of the liquid polymer base coating that had been applied over the urethane and delamination of the urethane foam itself from the wood deck substrate. In many areas, the urethane was completely saturated.

2 Background Data

The roofing system consisted of a 15-pound felt base sheet nailed to a two-inch wood deck over which approximately 1½ inches of urethane was foamed in place and then covered with a two-coat fully adhered Neoprene-Hypalon coating. The system was applied in the spring in the northeast. There were several days of rainy weather during installation of the foam and coating.

The architect and general contractor had no experience with this system, since it was relatively new, and supervision during installation was minimal.

3 The Cause

After investigation, it was found that there were several causes for the failure of this roofing system.

A The wood substrate was not thoroughly dry before application of the urethane foam.

B The urethane was not dry during application of the coating. Throughout the installation, no moisture meter readings were taken as required by the architect's specifications.

C The surface of the urethane was not suitable to receive the coating. Pinholes were predominant.

D Poor adhesion of urethane to the base sheet allowed wind to cause vibration and cracking of the membrane and create voids below the insulation. In some areas, the base sheet was not suitably attached to the roof deck.

E The urethane's thickness varied between ½ inch and 2 inches, indicating poor control during installation. This variation also produced stress concentrations and cracking of the membrane during thermal movement.

F Excessive foot traffic on the roofing surface caused punctures and other damage.

G The continuous gutter detail at the perimeter of the dome did not pitch to the internal drains and did not adequately provide for dome deflection and movement. Also, there was no drain at the juncture with the flat roof.

H Wires in the lighting protection system caused horizontal ridges in the surface and its rods were not rigidly attached. Water collected at ridges, causing excessive delamination of the coating, and the rods were easily dislodged by vandals or weather (snow and ice), rupturing the coating. Also, since the cables were rigidly attached to the deck, structural movement tore the membrane.

I The system ruptured around the snow cleats on the dome adjacent to the flat roof because of ice and snow buildup.

J The perimeter gutter system created a snow and ice dam on its outside edge, allowing occasional ice slides to overload the perimeter wall system structurally. Excessive distortions were noted, as were failures in the perimeter flashing.

4 Implications

A The structural relationship between the dome structure and the sidewalls was not fully understood in the design, and the inevitable differential movements were not allowed for.

B The joining of the flat roof to the dome created many problems that could have been eliminated by a more studied architectural solution.

C The materials used for the roofing system could not tolerate weather and field conditions or expansion/contraction of adjacent materials and construction. This system was doomed to failure before construction started.

D The architect and contractor did not do enough research before the system was selected. (It was not the original system specified, but an alternate.) The architect didn't review all the original details to see if this system was compatible.

5 The Fix

A All roof projections were removed and surface irregularities were planed down to a relatively smooth surface.

B The existing urethane was mechanically fastened where adhesion had failed.
C One-half inch of 2-pound density urethane boards was applied over the existing roof surface to provide a dense surface for a new roofing membrane.
D A single-ply .045-inch EPDM membrane was mechanically fastened over the dome surface.
E The gutter was restructured to create an inclined plane at the outside edge to redirect ice and snow forces up and over the side of the building. Flashing and slip covers at the gutter allowed for independent movement of the dome. A similar detail was also used at the juncture with the flat roof.
F A Hypalon color coating was then applied over the membrane.

The system allows the dome and the membrane to move independently without distress. Single-ply membrane systems are tolerant of existing moisture trapped in the old roofing assembly as well as inclement weather during the installation process. Roof projections were eliminated, where unnecessary, to avoid point loading of the new membrane.

6 How to Avoid

A Do your own research on roofing systems before specifying them or monitoring their installation.
B The condition of the substrate is one of the most important factors in determining the successful performance of a roofing system. Test and inspect the substrates before installing the upper layers. Use moisture meters.
C Roofing installation is generally sensitive to weather conditions. Urethanes, in particular, are tricky. Moisture and temperature are critical during urethane installation, and if the conditions aren't ideal, you can expect problems.
D Provide full-time inspection by an expert during the installation of any roof system. This is even more important if you are unfamiliar with the system. The cost of inspection is minor compared with what it could cost you in future claims.
E All roofing details must allow for structural and thermal movement. Follow manufacturer's and trade association recommended details. Don't invent your own unless you know what you are doing.
F Check all details for compatibility if the roof system is changed after the project has been bid. Many times, in the interest of economy, a different system is agreed upon for the roof. The architect has to stay on top of things and not leave the final details for the roofer to figure out. Issue a complete set of new details.
G Don't specify a low-density substrate for a coating system. A coating needs support so it won't be damaged easily.
H In snow areas, avoid roof protrusions, especially on sloping roofs. Snow and ice can get hung up on the projection and exert concentrated or lateral loads that can damage the roofing and cause leaks.

7 Lessons to Learn

A If you are a design professional, do your homework before specifying a roofing system. Check actual installations—don't depend on manufacturers' claims. Some systems and materials don't work or are too sensitive in regions where there are weather extremes.
B If you are a general contractor, check out your subcontractors carefully, especially when dealing with a system you are not familiar with. Check manufacturers' specifications and recommendations and put your own inspector on the job to be sure the subcontractor follows them.

8 Legal Case References

The case was settled while in the process of selecting a jury. The foam applicator was no longer in business. The architect had died during the suit. The general contractor and his roofing subcontractor shared in the settlement, along with the estate of the architect, covered by his liability insurance.

9 Other References

A Guide for the Spray-in-Place Application of Rigid and Semi-Rigid Urethane Foam, April 1965. Prepared by the Cellular Plastics Division, The Society of the Plastics Industry, Inc., 355 Lexington Ave., New York, N.Y. 10017; *Design Considerations and Guide Specifications for Sprayed-In-Place Urethane Foam,* by Urethane Foam Contractors Association, 1406 Third National Building, Dayton, Ohio 45402; National Roofing Contractors Association, 1515 North Harlem Ave., Oak Park, Ill. 60302. ***Raymond A. DiPasquale*** ■

The author is an Associate Professor of Architecture at Syracuse University and heads a firm in Ithaca, N.Y., that specializes in structural consultation and building failures investigation.

Myths and Truths about Compensation

How many architects believe these myths: a) That architecture is not a remunerative profession? b) That the only way architects can hope to be economically successful is to run their practices like a business? Both are false—by a wide margin.

The facts are that a great many architects are earning compensation more than adequate to maintain highly satisfactory professional lifestyles. And a great many architectural firms are doing more than well enough to finance their growth and evolution while paying their top people very well, all without having to compromise their architectural standards in favor of inappropriate business values.

These are facts. Convincing the profession they are so is an entirely different matter.

Ever since the first studies of architectural firm profitability were published in the mid-1960s,[1] the profession has been bombarded year after year by statistics that reveal low *average* profitability. The original studies pegged average architectural firm profitability at 5–7 percent and average principal compensation at less than half the compensation of lawyers, doctors, and other leading professions. The most recent Financial Statistics Survey published by *Professional Services Management Journal* reports average pretax, prebonus profit of architectural and engineering firms at 6.05 percent. Published reports lamented that most of the averages were worse than the totals given a year or two earlier.

All the data are true—as far as averages go. The problem is that over the last two decades the constant repetition of these figures has made it almost an article of faith in architectural circles that the profession is poor and unrewarded. The litany has become so pervasive that many of those who do well feel almost guilty and are inclined to keep their success to themselves. Perhaps worst of all, the dark economic picture is trumpeted loudest in the architectural schools, producing class after class of entry-level professionals who have no confidence in the economic future of their careers.

It is time to look at the other, sunnier side of the coin. A deeper examination of the same statistics makes it abundantly clear that many architects and architectural firms are doing quite well. Table A, drawn from the same PSMJ Financial Statistics Survey, shows that the upper 25 percent of architectural firms report pretax, prebonus profits of 14.49 percent—more than double the average. Profitability of the top 10 percent is 22.195! In both these percentile groups the architectural firms are outperforming engineering firms, despite the widely held belief that engineers are more businesslike than architects.

TABLE A

Firm Profitability (Pre-bonus Pre-Tax Profit on *Net* Revenue)

All Architects and Engineers	6.05%
Top 25% of Architects and Engineers	12.72%
Top 25% of Architects Only	14.49%
Top 10% of Architects and Engineers	19.21%
Top 10% of Architects Only	22.19%

Source: PSMJ Financial Statistics Survey

TABLE B

Compensation (Of Proprietor, Managing Principal or President)

	Base Salary	Bonus	Combined*
Top 25% A. & E.	$ 86,000	$26,500	$115,000
Top 10% A. & E.	$120,000	$50,000	$160,000
Top 25% A.'s Only	$ 75,000	$26,900	$ 99,480
Top 10% A.'s Only	$100,000	$40,000	$134,500

*Do not total due to statistical averaging

Source: PSMJ Financial Statistics Survey

Table B compares similar data for the top principals in firms. Instead of the widely reported average salary and bonus of about $60,000, the top 25 percent of architect principals take home just short of $100,000, and the top 10 percent report earnings of $134,500. Neither of these figures takes into account the accruing value of the principals' equity in their firms, or substantial contributions to pension plans and other perquisites.

How are these results achieved? Is it, as the MBAs would have us believe, only those firms that are most "businesslike" that do well? In order to answer this question it is first necessary to look at the difference between "practice" and "business."

Business, as defined by Webster, is ". . . a commercial or mercantile activity customarily engaged in as a means of livelihood." *Practice,* on the other hand, is defined as "the carrying on or exercise of a profession or occupation. . . . To follow a profession as a way of life."

In this light, it becomes clear that while

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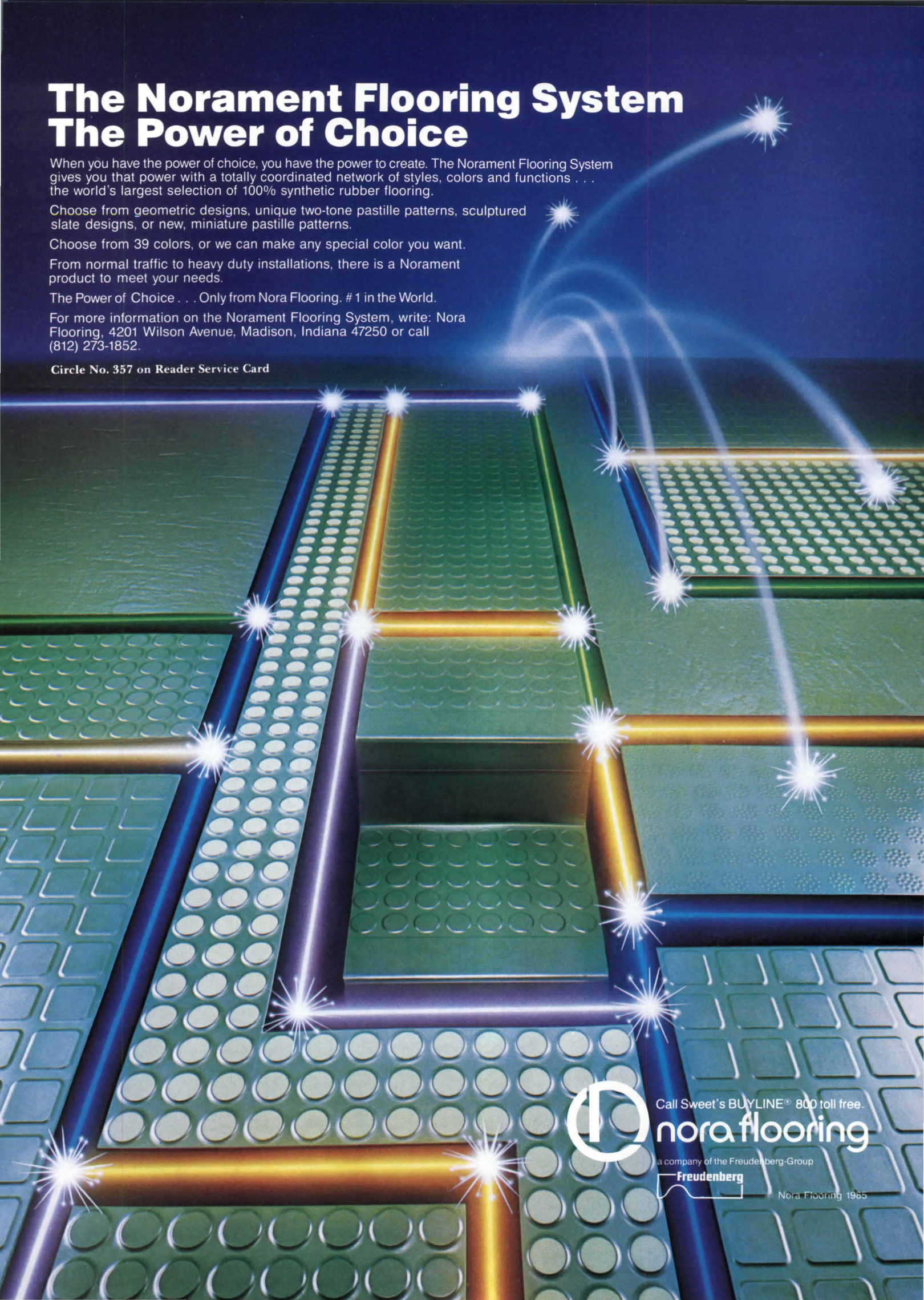
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some architects may give first priority to their need for "a means of livelihood," the great majority are dedicated to architecture as "a way of life." What needs to be recognized is that dedication to architecture does not mean that one cannot be rewarded for it.

If one were to conduct a survey of all the firms that have won national, state, and local AIA (or *Progressive Architecture*) design awards over the past 10 years, it would undoubtedly prove that the great majority of the award-winning firms are also in the upper 25th percentile in financial performance. (It is also probable that many of the remainder may be among those with the worst financial performance.) But the conclusion of such a study would be inescapable: Good firms, doing good work can also do very well.

The question is: Do those firms that provide "good" service and produce "good" work have to put their practices into strict business envelopes in order to do well financially? Not at all. Business skills help, but they are by no means the key to success. Put another way: All the business practices in the world will not help an average, mediocre firm do better architecture, and unless a firm does good work it will not for long do well monetarily.

What the profession needs to focus on—and teach students—is not business per se but a new definition of "good" architectural practice, based on what is being demonstrated every day by the firms that are doing well. That would take a book to describe in full, but if the book had 20 chapters, only one or two would need to focus on the purely business aspects of practice.

The other 18 chapters would deal with the characteristics of the good, successful firms that are often lacking in those firms that do poorly, including:

- A superior ability to communicate with clients, understand and relate to their needs, and design buildings that respond to those needs while also achieving and maintaining excellent architecture.
- A superior understanding of their own architectural process—how a job is carried through from beginning to end—and a belief that process is every bit as important a contribution to design excellence.
- A superior ability to challenge, train, and develop their talented people so that everyone in the firm shares the understanding that good work will bring good rewards.

This is perhaps the real key to the success of financially successful firms—they expect to do well. Those firms that may do good design but don't do well financially always seem ready to prove their own point. But those firms that raise their expectations usually achieve them.

As a simple example, consider the potential impact on performance in the firm where, if goals are met, principals will receive incentive compensation equal to 100 percent of their salaries, and middle managers will receive bonuses of 50 percent of their salaries. The performance of a project designer or project manager at, say, $40,000, who is promised an incentive bonus of 50 percent of salary if profits reach 15 percent, is totally different from that of a similar $40,000 person in a firm that believes the best he or she can do is 5 percent profit and a $2000 bonus at Christmas. This is not an example of running an architectural practice like a business. It simply illustrates that good people are likely to perform to the expectations that surround them. A principal architect with three children in college, who believes the best he or she can do is $55,000 per year, will very likely do no better.

How do firms get to pay incentive compensation of 50–100 percent of salaries? By achieving profitability of 14–15 percent or more. It is becoming clear that firms with profits no better than 6 or 7 percent cannot, at the same time, finance their own needs and also pay handsome salaries. Firms that achieve profitability of 14 percent or more can easily do both. It is as simple as that!

None of the above is intended to denigrate the value of good business practices in the architectural firm. They definitely help. But all the business skills in the world will not make an "average" architectural firm more successful.

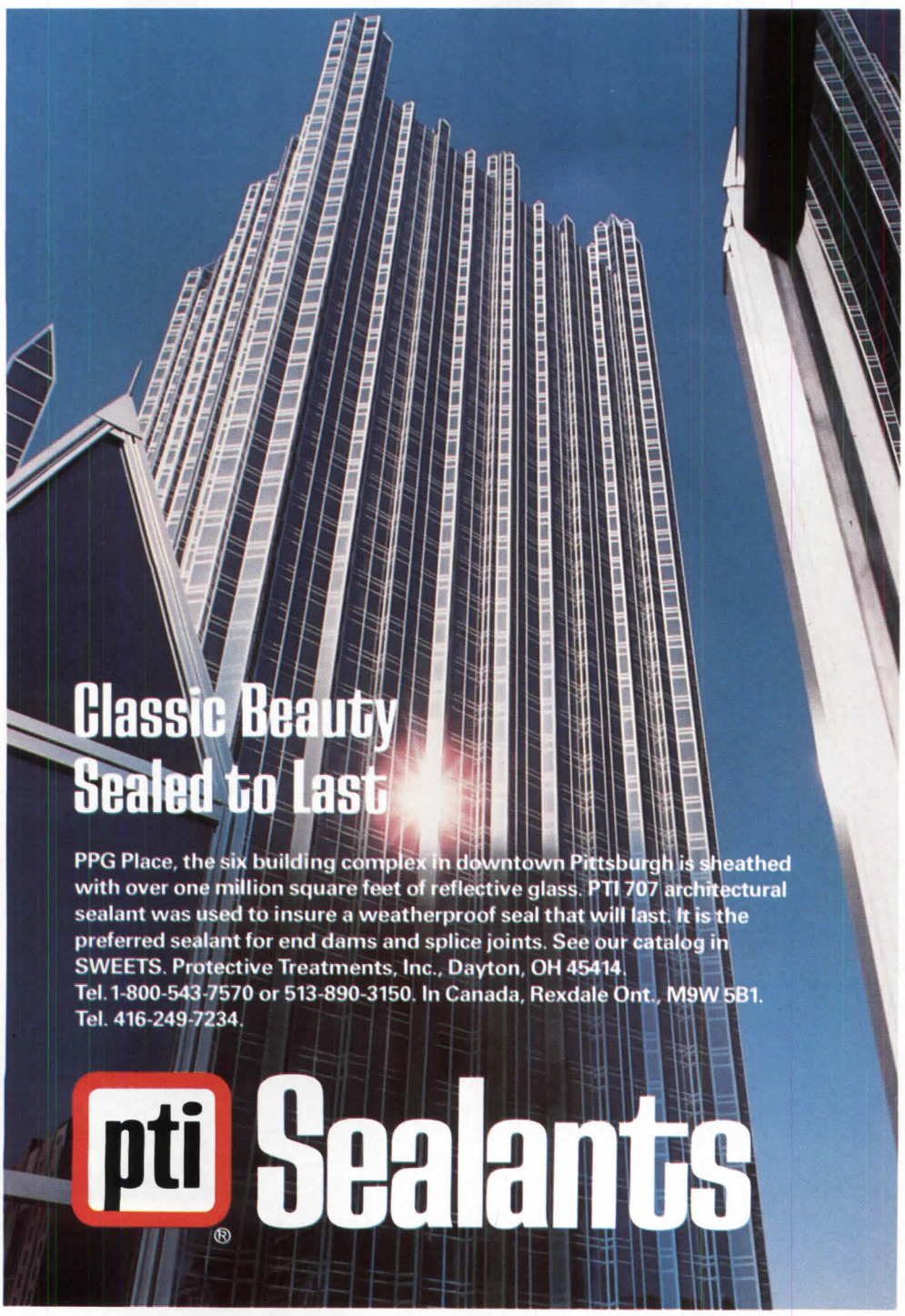
The conclusion? It can be demonstrated without question that: a) Architecture can be and is in fact a fully remunerative profession for many. b) The easiest way for architects to achieve economic success is to be good architects—in the fullest sense of the word.

End of myth.

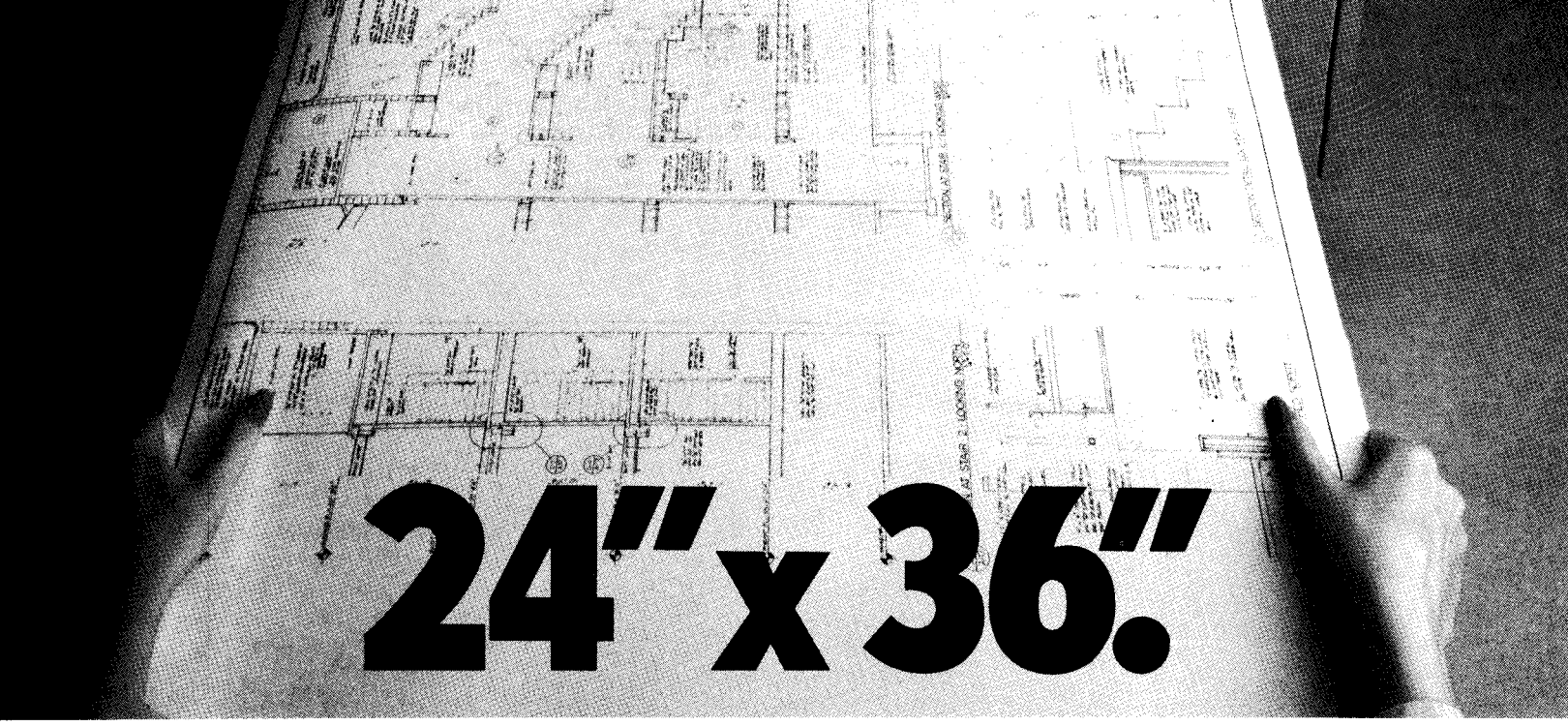
Isn't it time to stop thinking poor and start focusing on the qualities that really produce professional success? ***Weld Coxe, Hon. AIA*** ■

The author is the founding principal of The Coxe Group, Philadelphia, management consultants.

[1] *Economics of Architectural Practice* by Case & Company, after a survey commissioned by the American Institute of Architects.



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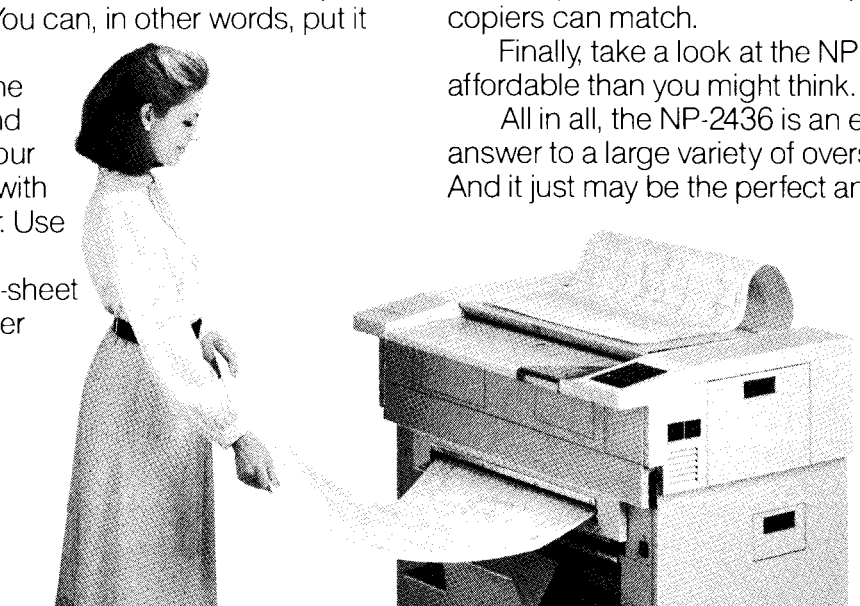
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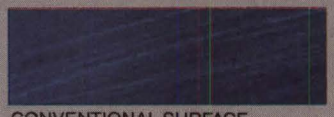
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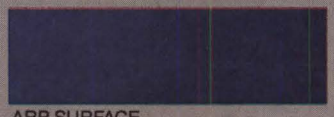
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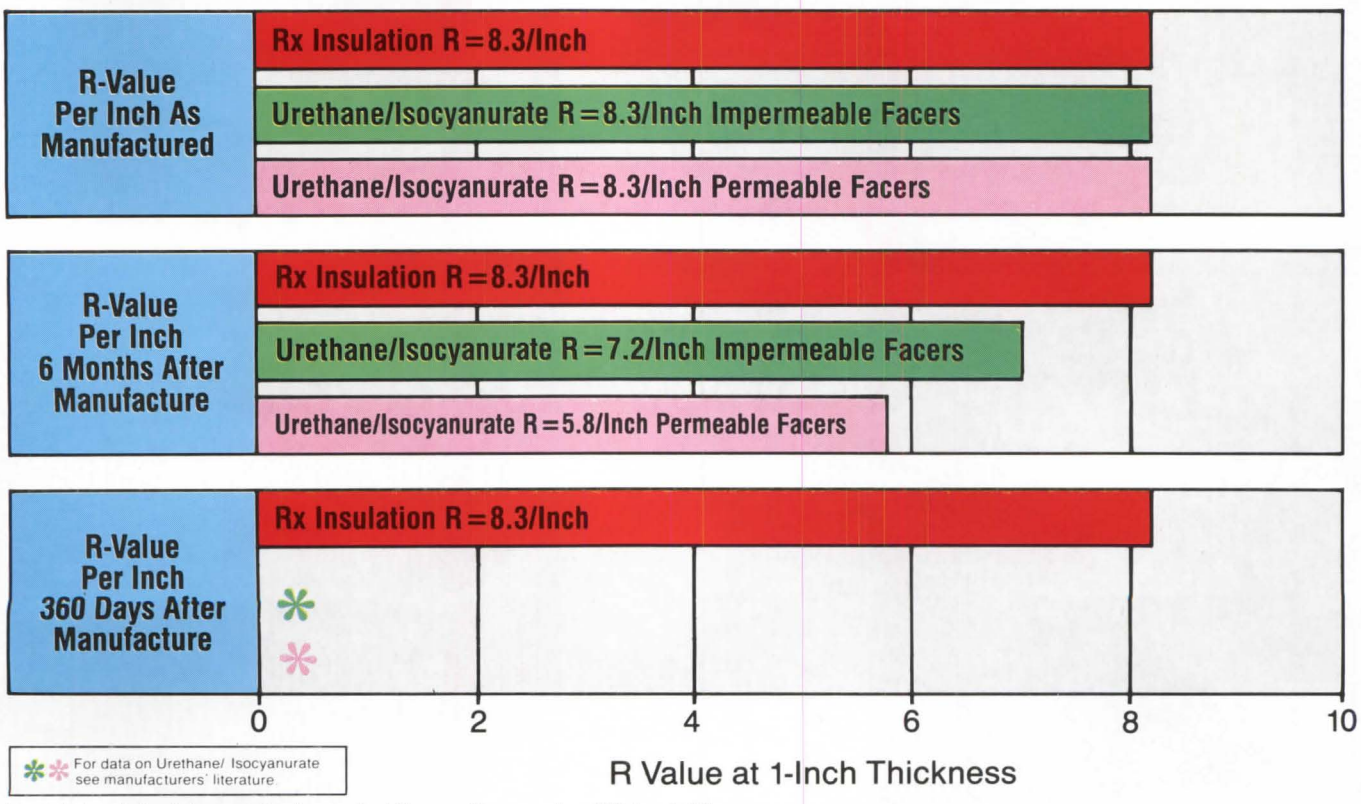


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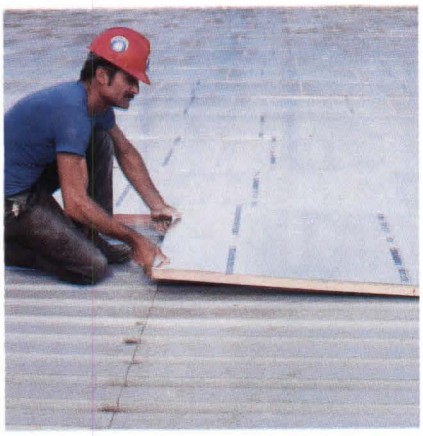
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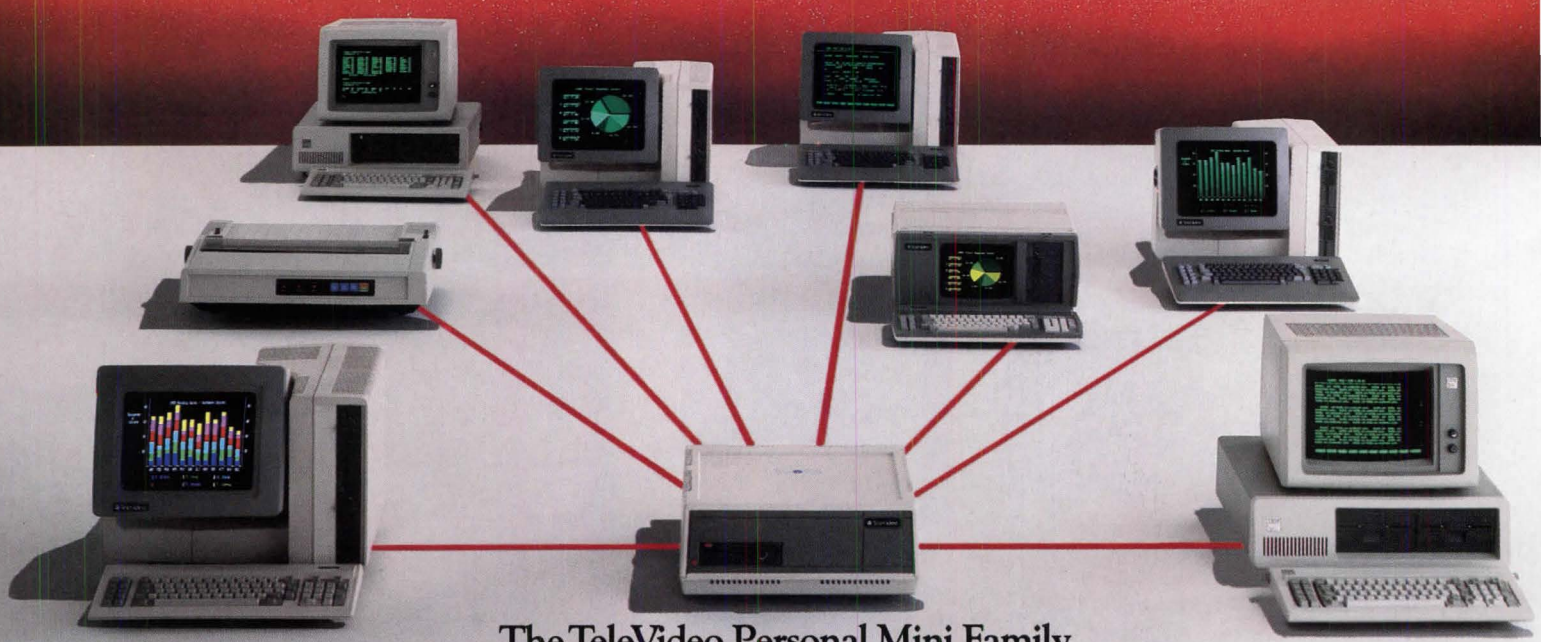
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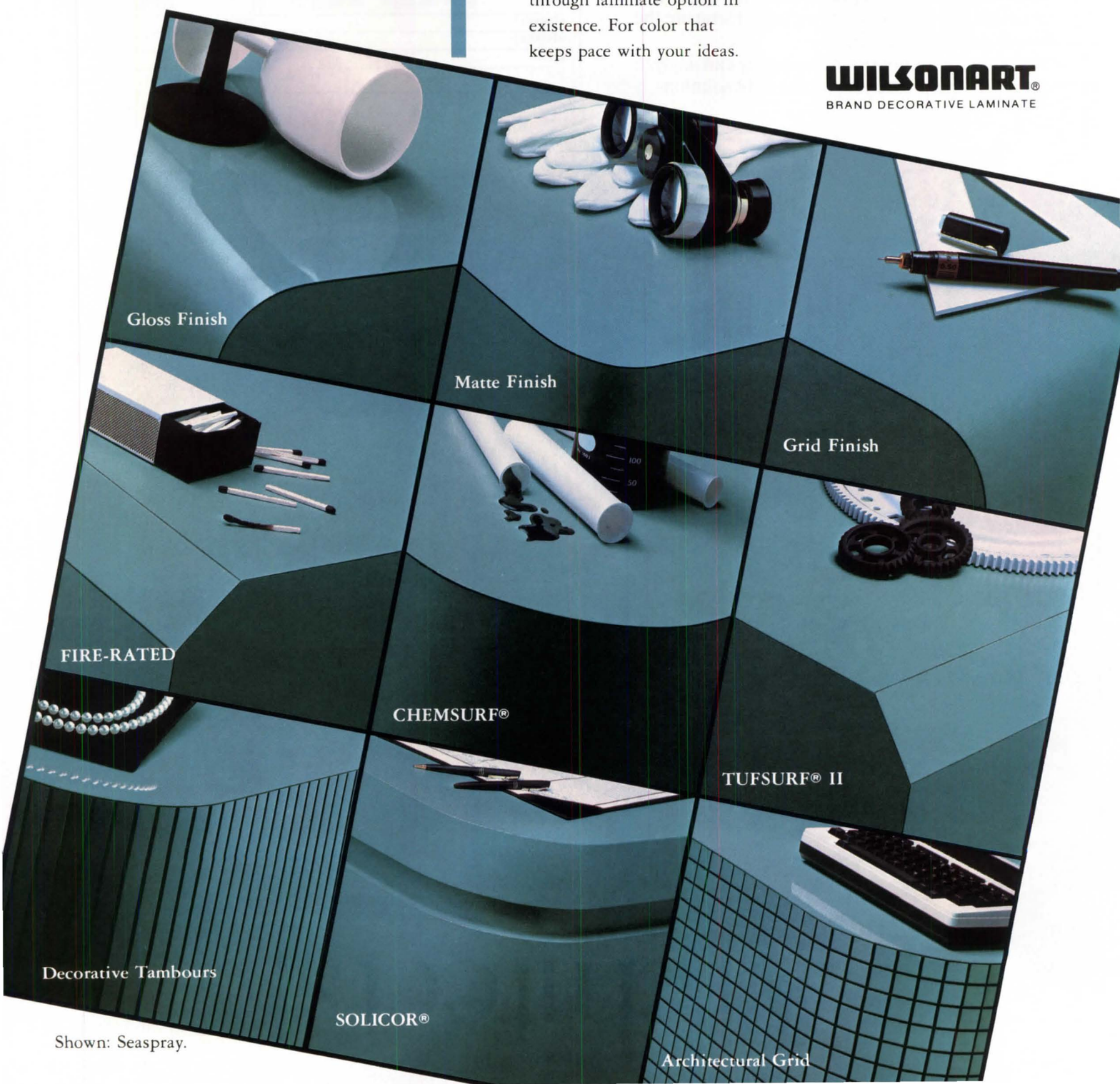
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Progressive Architecture
JULY 1985

Developers and Architects

The Power and the Glory

Real estate developers, as we all know, build buildings. But with their deals and their trades, their short-term funding and their long-term financing, their acquisitions and their mergers, and their race against changes in tax laws and zoning . . . how important can architecture be to them? The developer truism "location, location, location" might better read "deal, deal, deal." As developers follow the trend of large companies to diversify, moving into areas such as publishing (Mortimer Zuckerman of Boston Properties) and natural resources (Olympia & York, p. 79), it might be expected that design, always just one of many means to an end, could become even less significant in the expanding business picture. Even Trammell Crow, principal of the biggest development company in the country (p. 95), admits to not having seen half the buildings he has developed in the last decade. The prognosis for urban design is even more discouraging. While William Zeckendorf, Sr., in the name of civic renewal, could bring an urban vision to bear on broad swaths of center-city land relatively free from zoning restrictions, today's developers must operate, in general, on constrained, single-building sites. "Vision?" says Trammell Crow in a recent *Esquire* interview; "Just say idea."

Nevertheless, there is some evidence that architects are becoming more important to at least some developers. For these, sophistication in financial matters is part of a broader cultivation that includes an awareness of architectural movements. The strikingly designed building becomes a badge of glory, physical proof of this cultivation, especially for those developers with a knack for publicity—a growing number, as proved by burgeoning coverage of the breed in popular magazines these days.

Undoubtedly the strongest argument for "good" design, as far as developers are concerned, is that it sells well. Today's office market, especially among corporations looking to lease space rather than build their own, demands more than the bland developer box of the 1960s. As the principals of Olympia & York have observed, the building that makes an impact continues to rent even in a lean market. Post Modernism's biggest victory to date has been in the realm of the high-rise office building, though the results are not always laudable, and sometimes lamentable. Even urban design can be a good selling card. A public square, as at Seaside, Fla. (p. 111), or a striking plaza, as at LTV Center, Dallas, Texas (p. 95), may not itself turn a profit, but it does attract buyers to the salable commodities.

Attention to design is also becoming a necessary defense for developers. City agencies, not to mention increasingly influential community and civic groups, are demanding that new buildings harmonize with their contexts and that strained city amenities be replenished. Zoning legislation is becoming more subtle. To win approval to build, developers must turn to architects known for their design, above and beyond their ability to stay within budget.

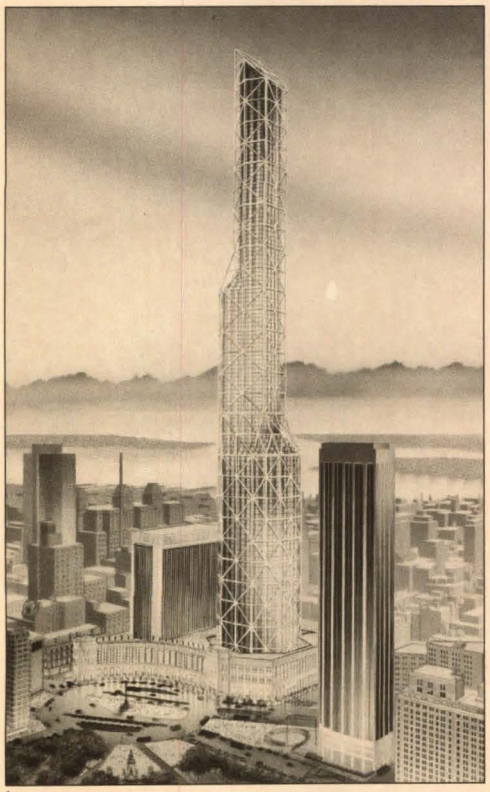
If developers have evolved, the perception of them has changed even more. In the 1960s, it was fashionable to see them only as rapacious businessmen. Today, they are still regarded with some suspicion, given sad credence when unprofitable properties, for example, are demolished without permit in the middle of the night, as happened recently and unbelievably in New York. Wary civic groups do well to keep watch. But "business," no longer considered an unqualified evil, is admired for its imagination, its energy, and its ability to accomplish overwhelming tasks. Within the ranks of developers are numerous converts from the public sector, including former Toronto Planning Board members Michael Dennis and Ron Soskolne, now with Olympia & York, as well as former architects such as New York developer David Solomon (p. 78), and a few who develop their own architecture, such as Graham Gund (p. 105).

Given the scarcity of aristocratic patrons with unlimited resources and cultivated tastes, many conscientious and design-oriented architects now consider enlightened developers ideal clients: They know what they want, are decisive, and can and must move quickly from idea to action. Chicago architects Pappageorge and Haymes have established a long-term relationship with repeat-client developers Horwitz/Matthews (p. 87). Some architects, in fact, believe that careful scrutiny by the client to ascertain the value of each design decision can result in a tighter, more refined building. It is nonsense, says Cesar Pelli, to consider that serving a client and producing wonderful buildings are antithetical goals.

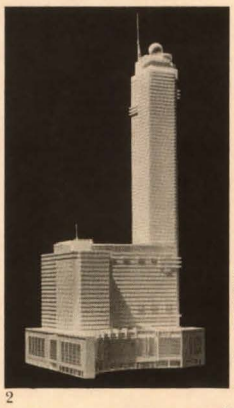
For architects and developers to work together with mutual respect is all for the good, but the bigger picture must not be forgotten. The word "development" implies improvement, and its goals should include, along with the financial benefit for the developer and design satisfaction for the architect, the greater good of the citizen, the city, and the natural environment. ***Susan Doubilet, Daralice D. Boles*** ■

DEVELOPER GAZETTE

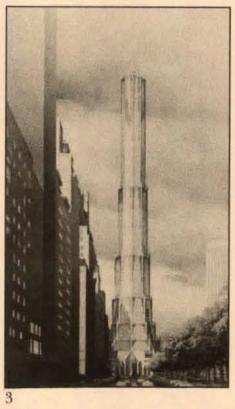
A Survey of Development Projects Across America



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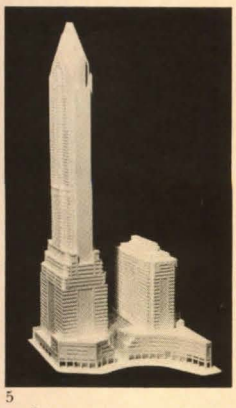


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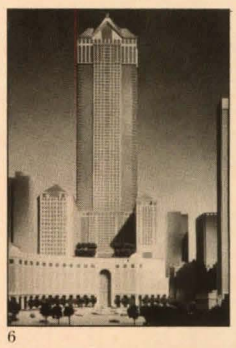
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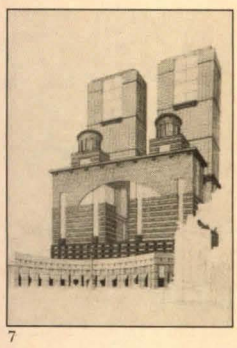
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13 teams vie for New York Coliseum site

1. Lefrak, Galbraith, Ruffin/SOM Chicago; 2. Hirschfeld, Rapid American, Drexel Burnham Lambert/James Stewart Polshek; 3. Trump, Kalikow/Eli Attia; 4. Bechtel, Park Tower/Roche Dinkeloo; 5. Prudential Insurance, Sterling Equities/HOK; 6. N.Y. Land, Kumagai Gumi, KG Land/Swanke Hayden Connell; 7. Zeckendorf, Taubman, Oxford/Michael Graves, Gruzen; 8. Silverstein, Amerbass, Melvin Simon/SOM N.Y.; 9. Boston Properties, Salomon Bros./Moshe Safdie, Emory Roth; 10. Ackerman/Welton Becket; 11. Rich, Eichner/Cesar Pelli; 12. Trump, Kalikow/Murphy/Jahn. Not shown: Columbus Towers, Metropolitan Property/Wong & Tung.

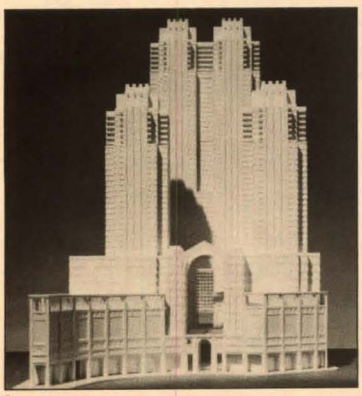


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Paschall/Taylor

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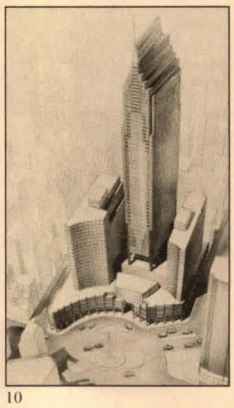


Jim Horner

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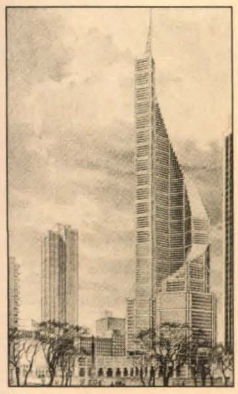


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Anthony Markese

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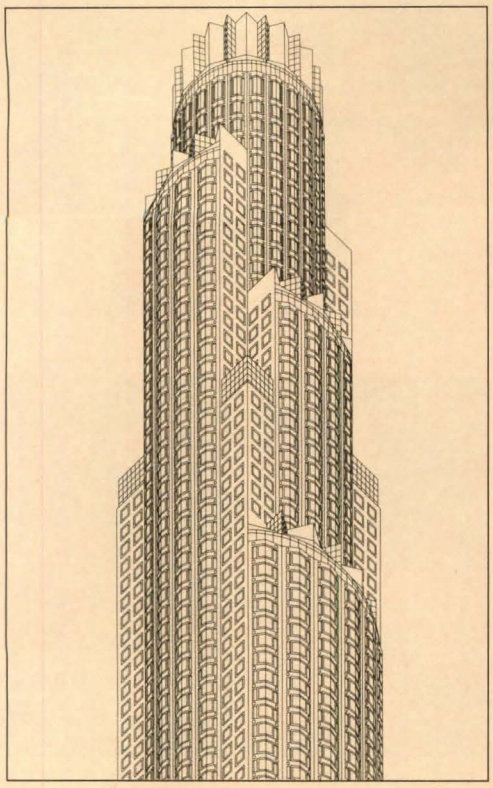
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World's Tallest Tower to Rise?

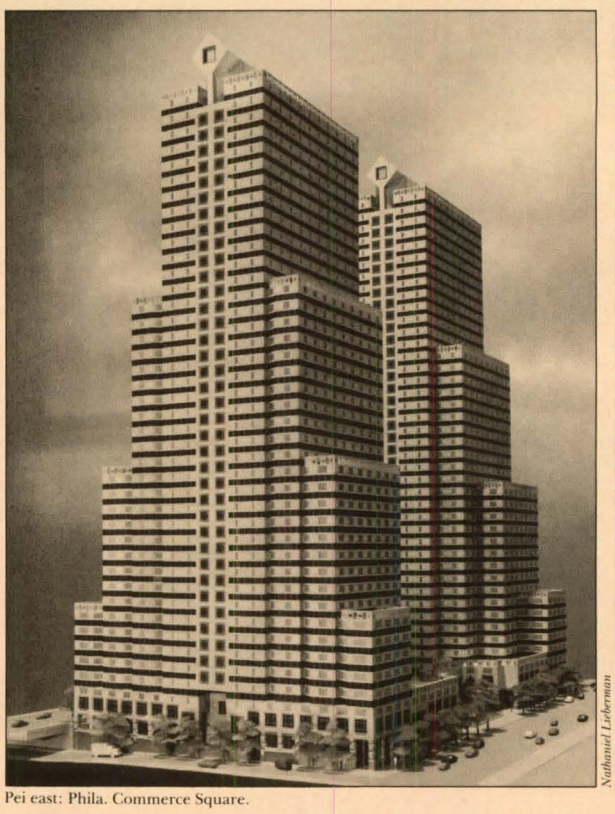
New York City's **Coliseum** at Columbus Circle, made redundant by I.M. Pei's new convention center, is up for sale. No site of such size and importance has appeared on the Manhattan market for at least 50 years. The footprint alone is so large that a structure built *as of right,* that is without special zoning variances, could easily become the tallest building in the world and, at 2.5 million square feet, one of the bulkiest. Yet, with the exceptions of subway improvements (with an automatic square foot bonus as recompense) and streetwall dimensions mandated in the RFP, the selected developers will be free to do as they please, provided they pay for the privilege. Applicants were required to submit design proposals, but the sponsors—the Triborough Bridge and Tunnel Authority and the City of New York—make their priority brutally clear: "the purchase price offered . . . will be the primary consideration." Original estimates ran to $300 million; current bids, however, are reported at over $700 million.

With money the name of this game, the 13 design proposals unveiled en masse in mid-May seemed incidental, or worse, irrelevant. Rumor has it that Swanke Hayden Connell and Moshe Safdie have been shortlisted—their clients the highest bidders in this "auction."

Daralice D. Boles ■



Pei west: LA Library Tower.



Nathaniel Lieberman

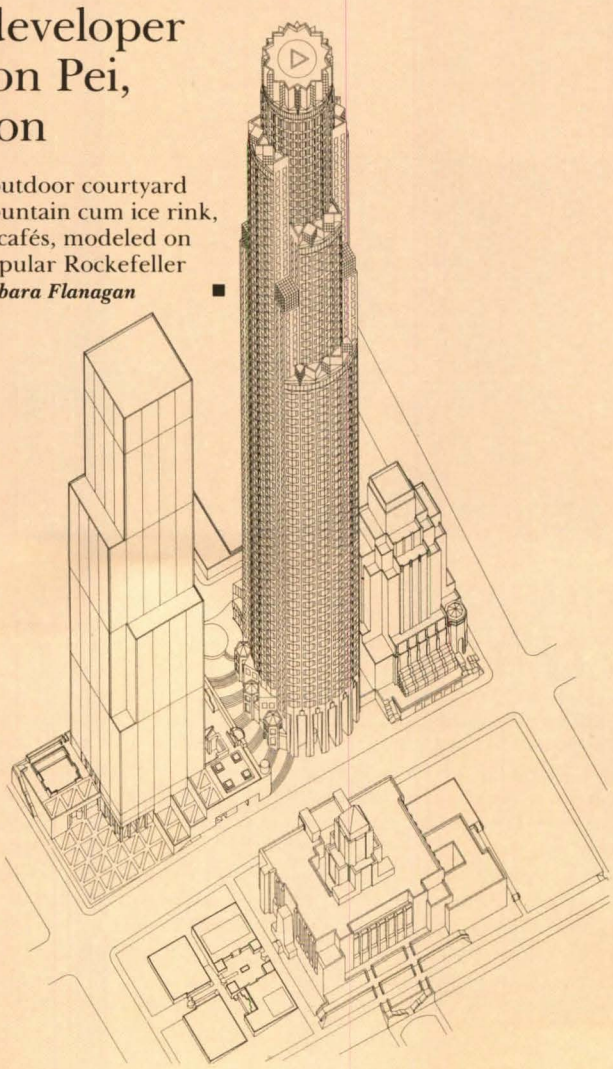
Pei east: Phila. Commerce Square.

Maguire Works East, West Coast

L.A. developer signs on Pei, Johnson

Maguire Thomas Partners' **Library Square** project delivers three major bonuses to Los Angeles, all in one fell 73-story, stone-clad swoop: the tallest and most regal tower in the region, designed by Henry Cobb and Harold Fredenburgh of I.M. Pei & Partners; the most intricate public space in Downtown, designed by Lawrence Halprin; and the financing for the restoration and expansion of Bertram Goodhue's 1926 Central Library by HHPA, traded for a package of density transfers and tax increments funds. The tower's telescoping, semicylindrical configuration frames floor plans from 23,000 down to 8900 square feet totaling 1.3 million and leasing for a 1987 opening. Only slightly behind that schedule is Maguire's 65-story Grand Place Tower, designed by Philip Johnson and due to open next door in 1990.

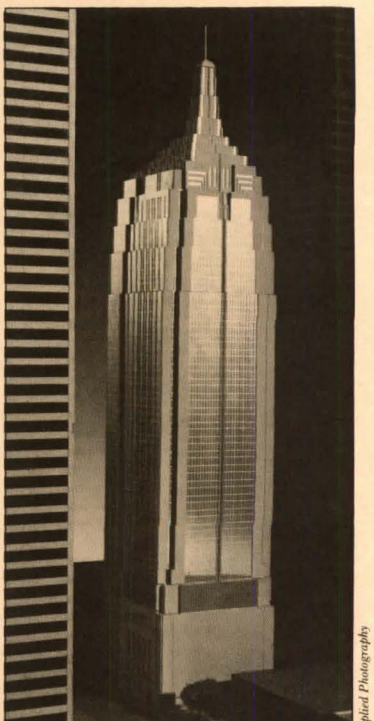
On the opposite coast, **Commerce Square,** a joint venture of *Maguire Thomas* and IBM, designed by Harry Cobb and landscaped by Hanna/Olin Ltd., will fill a full block of semiprime downtown Philadelphia with 2 million square feet of office space. This stern, boldly striped granite duolith of two mirror-image 40-story towers, due to open in 1987, has at its heart a generous, outdoor courtyard with oval fountain cum ice rink, shops, and cafés, modeled on the ever-popular Rockefeller Center. ***Barbara Flanagan*** ■



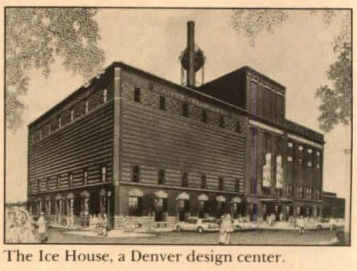
Library Tower.

Toronto tradeoff

Olympia & York is offering to subsidize an interdisciplinary Design Center in the former Toronto Stock Exchange Building, a landmark built in 1936. In exchange they request big FAR bonuses for the 15,000-square-foot site, which would allow them to bridge over the existing structure with a 25-story office tower designed by Strong & Associates. If this scheme is refused, they have two alternative proposals, one of which would replace the landmark with an 18-story, as-of-right office/residential tower.



Applied Photographs



The Ice House, a Denver design center.

Design Center boom

Attracted by the prospect of an "automatic" tenant roster requiring lots of showroom space but relatively few services, developers by the dozens are building design centers for the contract furnishings industry. New centers have sprouted in D.C., Houston, Dallas, Denver, Seattle, and even New York. Where once an unwritten rule limited the field to first and only, now rival centers are rising, with cutthroat competition for tenants.

KPF Classical, Controversial

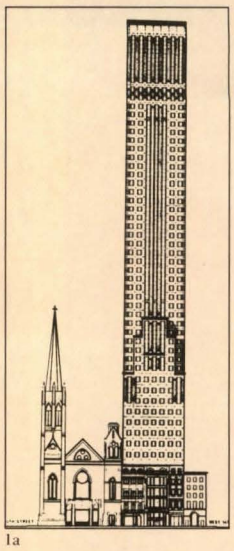
The tower behind the **Coty** and **Rizzoli** buildings on Fifth, for Steadsol Fifth Associates (a joint venture of Solomon Equities, First Boston, and Ware Travelstead) provoked the eleventh-hour Landmark designation of the 19th and Early 20th-Century commercial structures. Kohn Pedersen Fox redesign, incorporating the façades of the newly named landmarks, has since been accepted by the Landmarks Preservation Commissions, who quibbled only with the cladding of the cap (the latest scheme was unveiled after P/A deadline).

A taller tower proposed for **383 Madison Ave.** depends upon a disputed air rights transfer from Grand Central Terminal to reach its full 74-story height. Planned for First Boston Realty and Development, the tower also ties in to rail lines, providing a secondary exit for Metro North riders.

Trafalgar House on East 70th St. is the classic Park Avenue block—carried up 33 stories. The residential tower is now under construction.

Finally, a project in Pittsburgh for **Allegheny International** and Lincoln Property is the firm's first venture in this booming city. The 31-story tower, clad in granite and reflective glass, exemplifies the current trend among corporations to join forces with private developers in building their own headquarters, for profit.

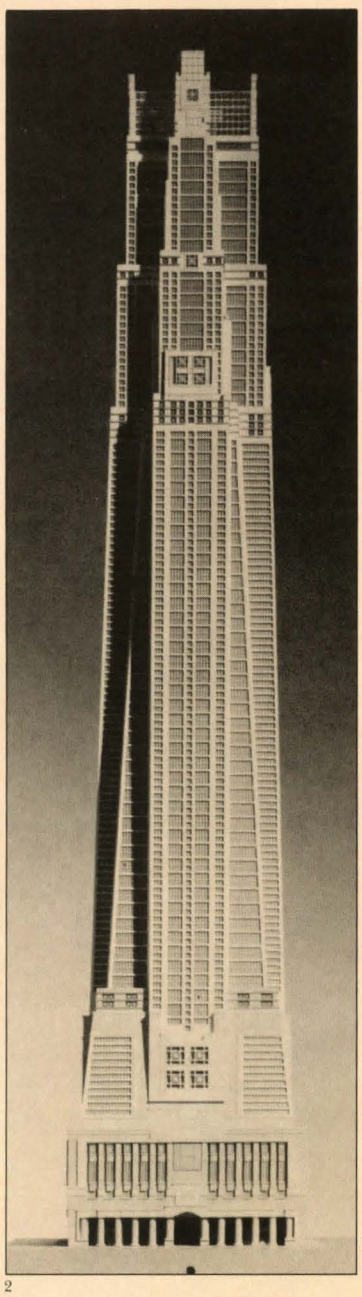
1a, b. Coty/Rizzoli tower, New York; 2. 383 Madison Ave., New York; 3. 180 E. 70th St., New York; 4. Allegheny International, Pittsburgh.



1a



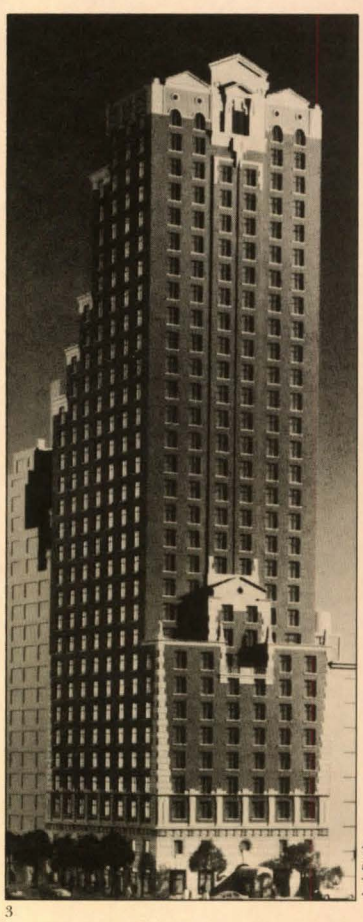
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Jack Pottle

On the boards: N.Y., Pittsburgh towers



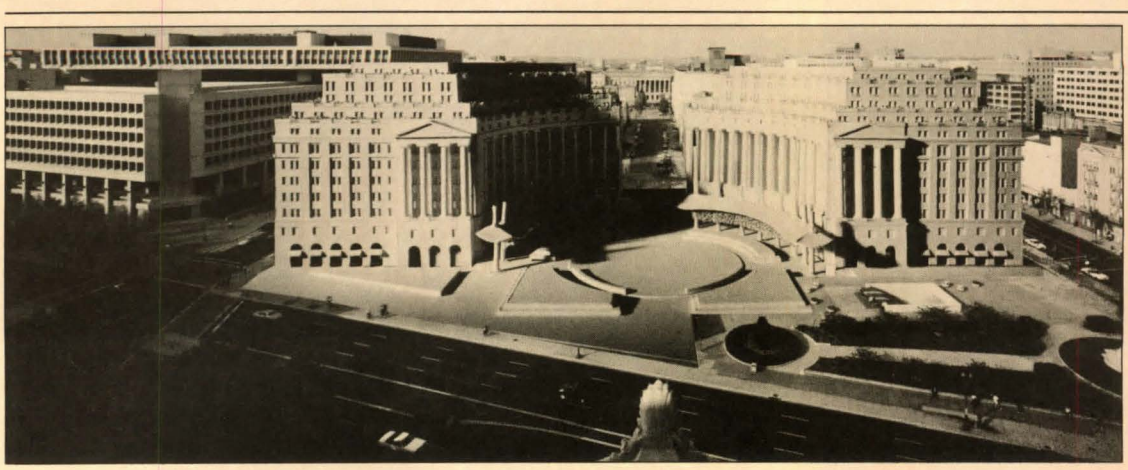
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Jack Pottle



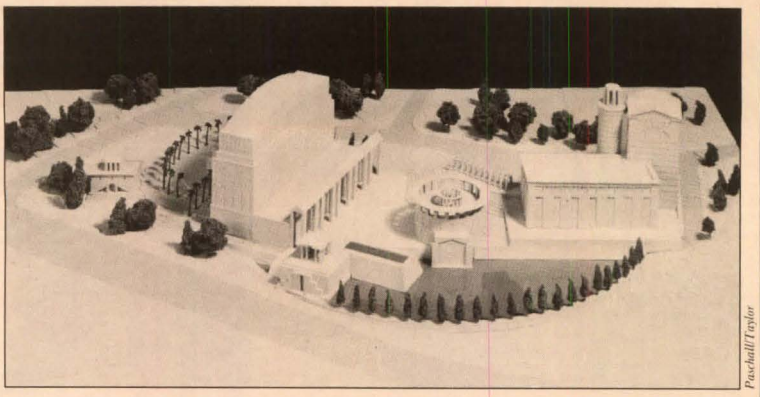
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Dan Cornish © ESTO



The coveted *Market Square* site, last open slot on D.C.'s Pennsylvania Avenue, has gone to Western Development Corporation and Kan Am Realty. Western's plans for Market Square have won them praise from the local press and public officials. One reason is surely the radically conservative scheme proposed by Hartman Cox (with Smith Segreti Tepper McMahan & Harned), with help, historically, from Arthur Brown. The $130 million, 13-story Neo-Classical crescent includes 225 housing units, offices and retail.

***University Center*, an 11.7-acre campus in La Jolla, Calif., designed by Michael Graves for Naimen Co. of San Diego, is one variation on the mixed-use theme, with a 400-room hotel, spec office building, restaurants, *health club*, and parking. The increased demand among developers for "name-brand" architects has been a boon for Graves, commissioned recently by Gerald Hines Industrial of Boston to design a suburban office development at Alewife.**



Paschall/Taylor



Liberty Place (City Hall left, behind).

Rouse, Jahn Surpass Penn

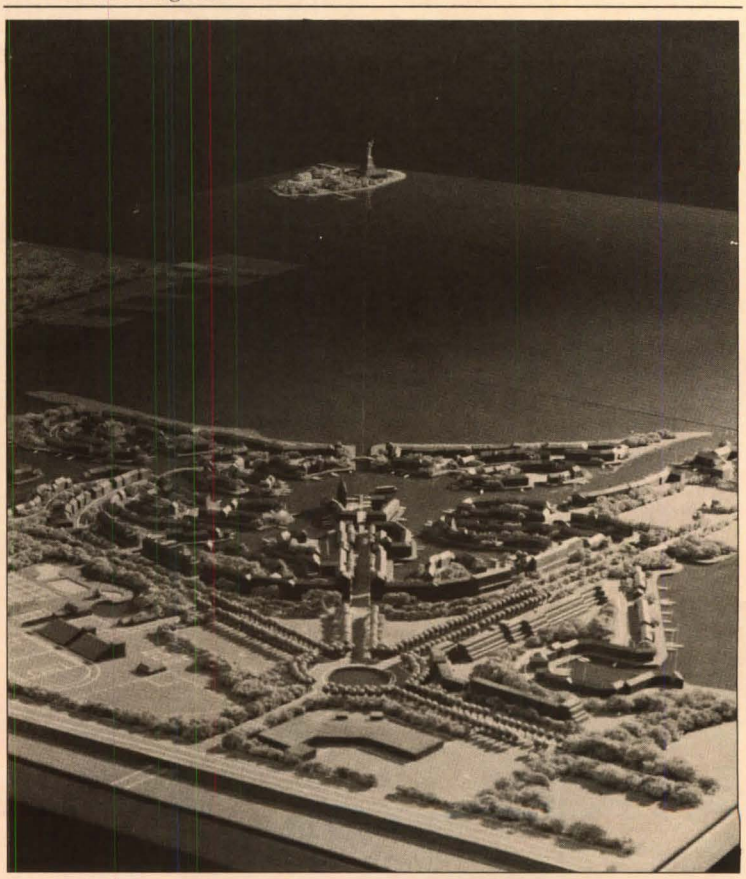
First to break Philadelphia's genteel gentlemen's agreement not to build higher than City Hall's statue of the city father, Willard G. Rouse III broke ground for his **Liberty Place** six weeks ago. Mayor Goode, long the project's best promoter, believes the project will bring his city big jobs and big income, not to mention big buildings: two towers at 50+ and 60 stories (poor Penn barely makes 40) clad in gray granite, sapphire blue glass, and pewter-colored aluminum in the inimitable style of Helmut Jahn. Rouse plans to open with his tallest tower; phase two adds a 14-story hotel and two-story retail arcade; phase three, the second spire.

N.Y. City Contest

Down at the tip of Manhattan, developers, there an even dozen, are competing for the **So. Ferry** site. At 1.5 million square feet, it's just over half Coliseum size, p. 71; nevertheless, the City is requiring a lot more of these applicants, who must restore the Coast Guard ferry slips, improve the subway, and build a public esplanade on the East River, in return for spectacular space and waterfront views. Insiders give the edge to O&Y, and Jack Parker of Parker Meridien; decision due in August.

Ren Cen is remodeled: John Portman's Detroit venture gets a face lift

Eight years after its dedication, and 18 months after its financial restructuring, **Renaissance Center** in Detroit, Mich., is to be physically remodeled. Long a symbol of its city's beleaguered sensibility, the infamous, bunkerlike concrete streetwall will be relieved by new shop windows, lighting, and banners. A new, main entrance on Jefferson Avenue is planned; inside the atrium, retail spaces and Westin Hotel lobby are to be *redesigned*. Finally the riverfront, formerly ignored and inaccessible, is to be opened up with a new plaza and promenade. The changes, prompted by a tenant and visitor survey, start this summer and continue through 1987.



New town, in Jersey City

French developer Francois Spoerry plans to repeat his success at Port-Grimaud on the French Riviera, this time on the unlikely site of a defunct U.S. Army railyard in Jersey City. **Port Liberté,** on axis with the Lady herself, will be a mini-Venice, complete with a two-mile network of new canals, planned by The Ehrenkrantz Group of New York. Over 1600 residential units, a hotel, commercial center, and yacht club are to be built over the next 5 years.

Times Square Saga Continues

Since its unveiling in 1983, the $1.6 billion **42nd St. Development** project in New York has met with largely negative reaction, focused on the George Klein-developed, Burgee and Johnson-designed, four-tower group surrounding the present Times Tower, whose proposed demolition is a prime source of controversy. Community protest led the Board of Estimate to name two advisory committees; their members, however (including Klein, other developers, and city officials), can hardly be considered representative of civic and community groups.

The so-called "bow-tie" area committee has hired several consultants to propose new lighting (Paul Marantz), signage (Mayers & Schiff), and other street improvement guidelines, while Burgee and Johnson have added neon, uplighting, and awnings to their design. The Times Tower committee is expected to reach a decision sometime this fall, and is "tending toward a new tower for the site," according to Paul Byard, the only architect and civic group representative on the committee.

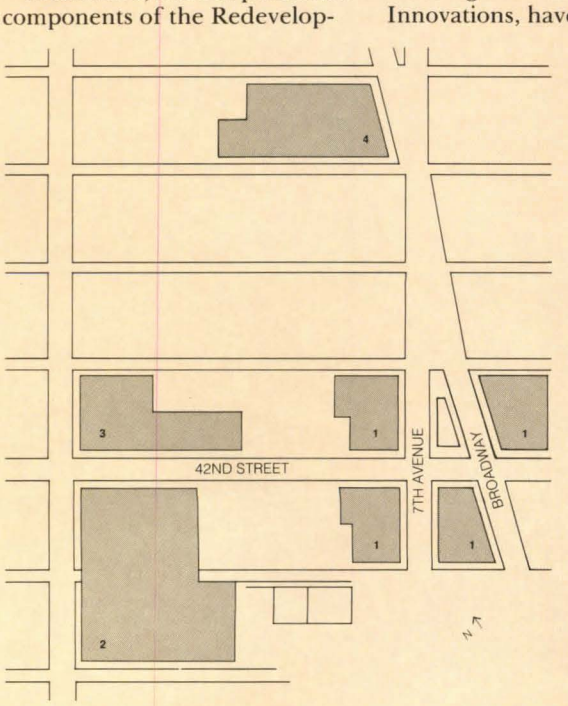
To judge from the nearly completed behemoth just to the north—the John Portman/Marriott Corp. hotel and theater complex—not all city rulings are taken seriously. The Board of Estimate's stipulation that the theater's wings be as wide as its 40-foot stage has been ignored; the City Planning Commission has yet to rule on the violation.

Meanwhile, two less publicized components of the Redevelopment Project are moving ahead: The $450 million Merchandise Mart at 42nd Street and 8th Avenue is being designed by Kohn Pedersen Fox for developers Trammell Crow, Tishman-Speyer Properties, and Equitable Life Assurance; and developers for the hotel complex across the street, Amerbass Realty, and Housing Innovations/Planning Innovations, have chosen SOM as architect. The fate of all the 42nd St. projects awaits condemnation proceedings and decisions on 20 lawsuits filed against the city/UDC. (So far, five have been won by the UDC.) Project officials remain optimistic that demolition will start by 1986, and even the opposition concedes that there may be too much power behind the bulldozer to stop it now. ***Deborah Dietsch*** ■



Nathaniel Lieberman

View east along the future 42nd St., Merchandise Mart right foreground, Silverstein hotel, left foreground, Klein towers at rear.



TIMES SQUARE
1 KLEIN OFFICE TOWER
2 MERCHANDISE MART
3 HOTEL
4 MARRIOTT HOTEL

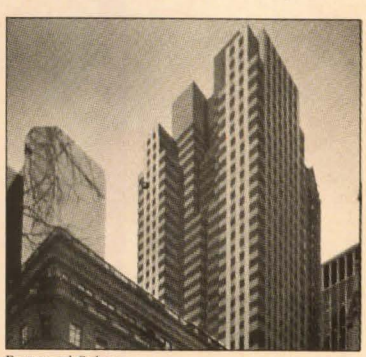
Portman Hotel nears completion, new Merchandise Mart unveiled



Herman Bernstein Assoc.

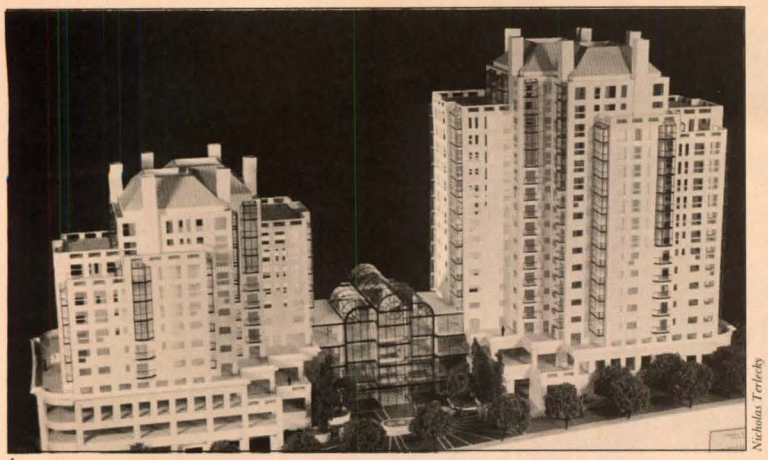
Portman's Marriott hotel on Broadway.

Saks tower a sure controversy

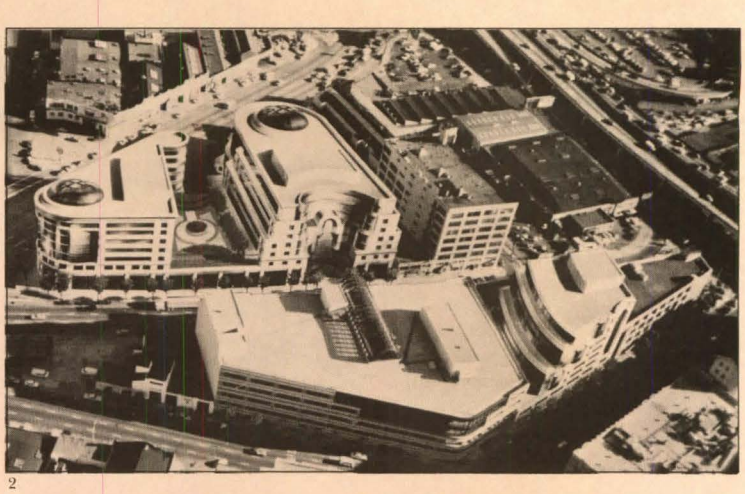


Proposed Saks tower.

First, Altman's owners cashed in its principal asset, a prime address on 5th Ave. in New York. Now the owners of **Saks Fifth Avenue** propose to transfer the unused air rights from the landmarked department store to a midblock site behind, for a condominium tower. Although the preliminary design presented by Abramovitz, Kingsland, Schiff of New York to the Landmarks Preservation Commission appears anything but sympathetic to Saks, the commission is legally limited to ruling only on those changes proposed for Saks proper, since the new tower is *off* the landmarked site.

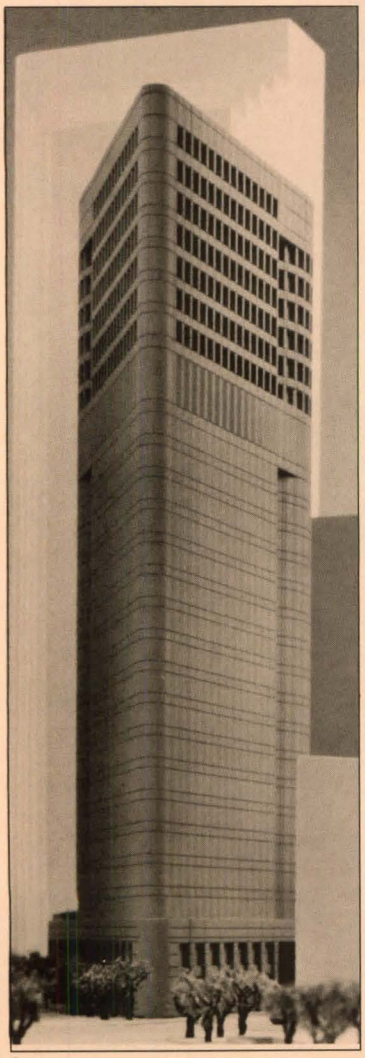


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Nicholas Terlecky

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San Fran Skyline Changes

Developers race to beat passage of downtown plan

In face of a Downtown Plan (P/A, Oct. 1983, p. 29) which, if passed, will impose the stiffest constraints on new construction yet considered by any U.S. city, development is proceeding apace in San Francisco. Sites in the old, established financial district north of Market St. are fast vanishing, to be filled for the most part with mixed-use projects. Three by SOM—**345 California** for Norland Properties, **333 Bush** for Campeau Corp., and **338 Market** for Honorway Investment Corp.—add housing and hotel stock to office programs, as mandated by the Downtown Plan.

Two key sites on lower Market will be occupied by the **Central Plaza** complex, designed by DMJM with Kaplan/McLaughlin/Diaz and Heller & Leake, for Lincoln Properties, and the **5th and Market St.** project for Sheldon Gordon, designed by Whistler/Patri, but as yet under wraps. John Portman and partner David Rockefeller now plan to expand their successful Embarcadero Center, incorporating the former **Federal Reserve Building,** to be rehabilitated by Kaplan/McLaughlin/Diaz.

Just outside the financial district, construction is finally about to begin on **Yerba Buena Gardens.** First up will be the Marriott hotel, designed by master planner Zeidler Roberts. An office building for which Cesar Pelli has been commissioned will follow. Last but not least, the block of cultural and landscape amenities designed by Halprin & Associates is slated for the indefinite future.

The so-called Van Ness Corridor, designated for mixed-use development with emphasis on housing and preservation of historic automobile showrooms, is also booming, with half a dozen projects under construction or in the approval process. One of the largest, **Daniel Burnham Court,** designed by Wurster, Bernardi & Emmons, Inc., for Van Ness Center Associates, sets 245 condominiums on top of a 117,000-square-foot retail and office podium (completion date October 1986). South of the Civic Center, another mixed-use development, the **Van Ness Gateway Center** (Kaplan/McLaughlin/Diaz, Heller & Leake), occupies a pivotal corner of the huge triangle defined by Van Ness, the bay, and Mission St., which for many people *is* San Francisco.

Meanwhile, a lengthy string of amendments retards the passage of The Plan. What began as a debate over the size, style, and location of new highrises has become a numbers game; at issue is the total permissible square footage of new development in downtown, with proposals for the annual quota ranging from 950,000 (the Mayor) to 500,000 (San Franciscans for Reasonable Growth). Reasonable or not, growth is now inevitable.

Sally Woodbridge ■



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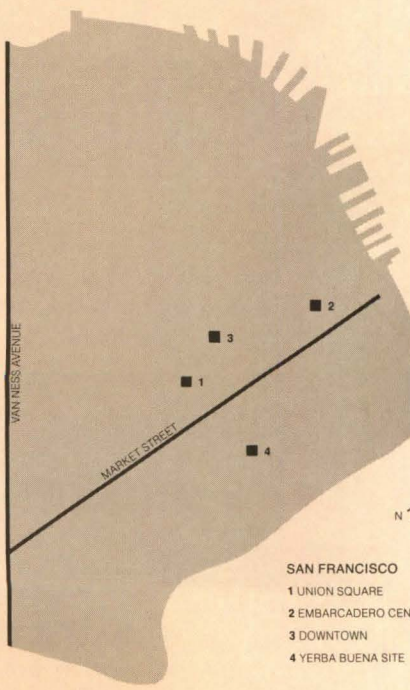


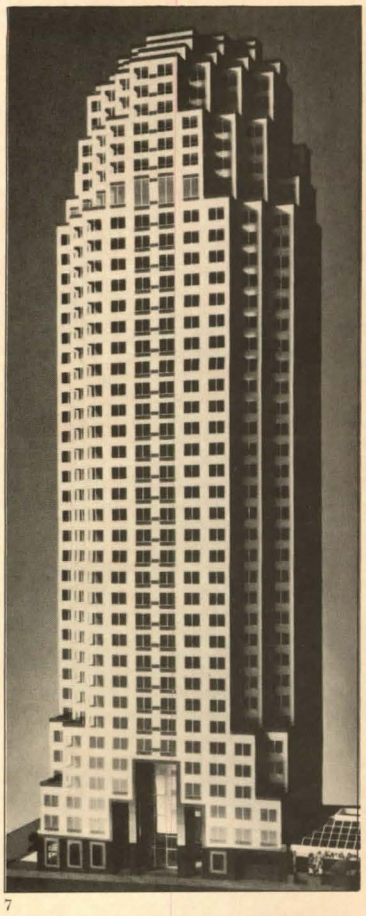
Douglas Symes

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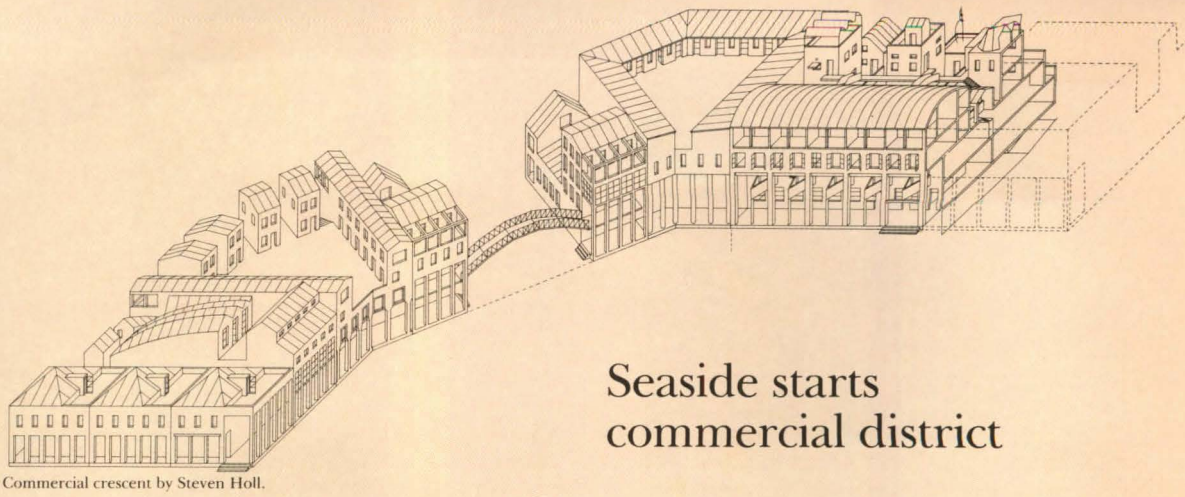


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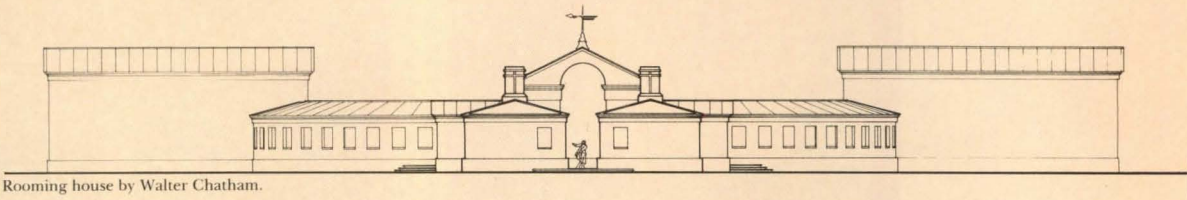
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1. Daniel Burnham Court; 2. Van Ness Gateway Center; 3. 388 Market; 4. 250 Montgomery; 5. Central Plaza; 6. 345 California; 7. 333 Bush; 8. Embarcadero Center West.

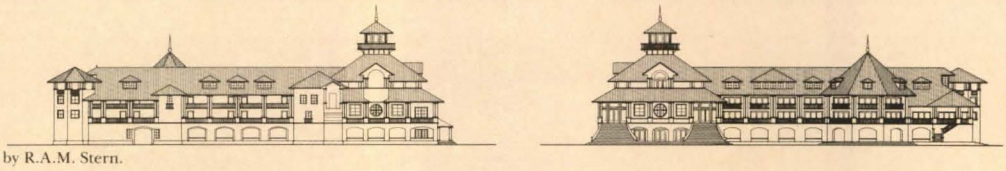


Commercial crescent by Steven Holl.

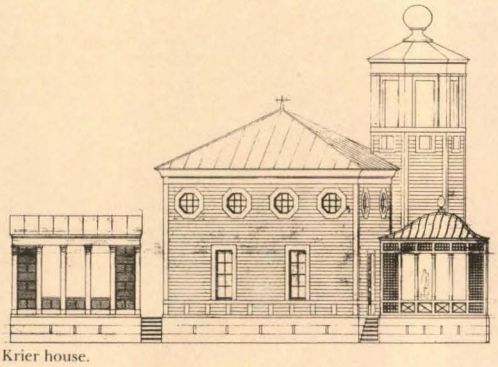
Seaside starts commercial district



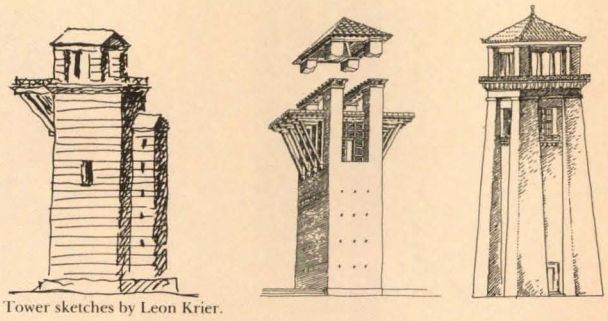
Rooming house by Walter Chatham.



Hotel by R.A.M. Stern.



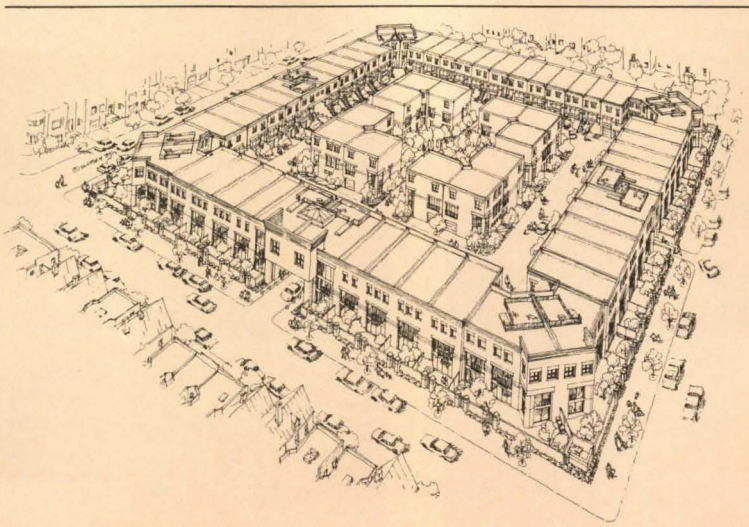
Krier house.



Tower sketches by Leon Krier.

Full Story, p. 111

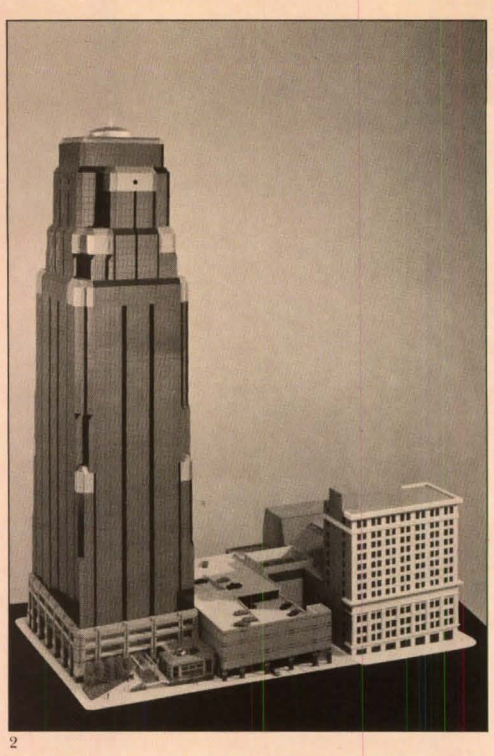
The new town of Seaside, Fla., is moving into a new phase of downtown development. Town father Robert Davis is set to start construction on the commercial district. If all goes as planned, Steven Holl's "hybrid" building—a mix of retail, hotel, and offices on the central square—and Walter Chatham's ocean-front rooming house will get underway this summer. Robert A.M. Stern's hotel is on hold, pending financing; Leon Krier's tower, the focal point of Seaside, will wait until the London-based theorist has built his own Seaside house, on Tupolo Circle, also this summer.



***City Commons*, a block-sized development of 62 luxury townhouses at the heart of Lincoln Park in Chicago, is the tenth collaboration between architects Pappageorge Haymes and developers Horwitz/Matthews. Units range in size from 1700 to 3000 square feet at $180,000 to $350,000. Occupancy slated for February 1986. (See p. 87 for more.)**



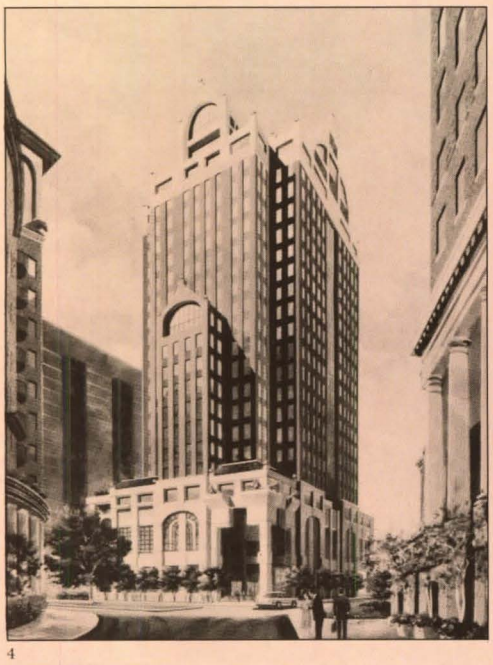
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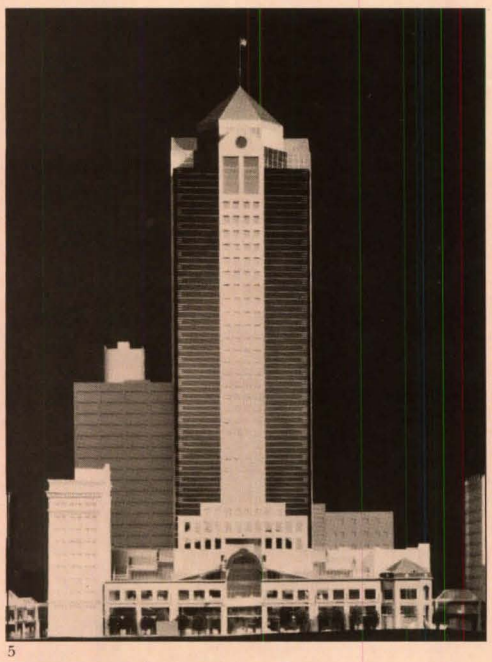
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Spec Towers Take on a New Look

Developers appear to be abandoning the minimal look, and are jumping on the Post-Modern bandwagon. But the desire to be distinctive does not guarantee distinguished design.

1. Stevenson Place, San Francisco, Calif., Tishman West; Kaplan/McLaughlin/Diaz, architects. 2. Kansas City Place, Kansas City, Mo., Executive Hills Inc.; PBNA architects. 3. Bay Colony, Philadelphia, Pa., Bay Colony; Ballinger Architects. 4. Office tower, Atlanta, Ga., Albritton Development; Chapman Coyle Chapman, architects. 5. AT&T office tower, Kansas City, Mo., AT&T; Howard Needles Tammen & Bergendoff, architects. 6. Office tower, Pittsburgh, Pa., Jenkins Empire Associates; Stubbins Associates, architects. 7. Momentum Place, Dallas, Texas, Cadillac Fairview, MBank; John Burgee with Philip Johnson, architects. 8. City tower, Orange, Calif., Tishman West, Metropolitan Life; Daniel Dworsky, architect.



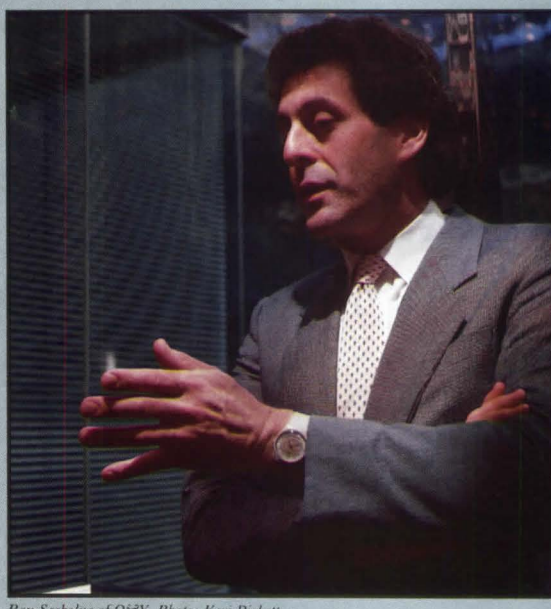
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Big City Builders Olympia & York

In the news most recently for big oil acquisitions, Canadian developers O&Y continue to diversify. The World Financial Center in New York, now nearing completion, exemplifies the firm's formula for "timeless" (always leasable) architecture, as executed by Cesar Pelli.



Ron Soskolne of O&Y. Photo: Keri Pickett

The data are impressive. Olympia & York, the privately owned Canadian-based developers, own about 50 million square feet of office space, not to mention interests in other development firms such as Trizec and Cadillac-Fairview. In 1984, O&Y retained the rank of second in America in the amount of construction put in place during the year, according to *Building Design and Construction*'s estimate, falling behind first-ranking Trammell Crow of Dallas by only a slim margin ($2.01 versus $2.02 billion), and vastly outstripping number three (Lincoln Property of Dallas, with $1.10 billion). The company has built and owns property in Boston, Hartford, Springfield, New York, Miami, Fort Lauderdale, Dallas, Washington, Los Angeles, San Francisco, Portland, Seattle, and Chicago, as well as in Europe and most major Canadian business centers. In New York, once the World Financial Center is complete, it will outstrip Rockefeller Center as the largest landlord of quality office space, with over 25 million square feet of office and retail space. O&Y also own controlling interests in natural resource companies such as Abitibi-Price, the world's largest newsprint producer, and, as of this May, Gulf Canada Limited. Their assets, the exact amount not publicly disclosed, number in the several billion dollars, and their net worth is vast.

If some of this giant firm's executives, such as Vice President of Planning and Development Ron Soskolne, a key player in the World Financial Center project, are what you might expect in an aggressive developer—outgoing, even flamboyant—the owners and founders of the firm are an unlikely trio. Paul, Albert, and Ralph Reichmann are three publicity-shy brothers, quiet-spoken, intensely private Orthodox Jews educated in the Talmudic tradition, refugees from Nazi-occupied Austria who arrived in Canada in the mid-1950s after several years in Tangiers, to settle in metropolitan Toronto where they still live. Their development firm began almost by chance: Importers of steel and tile, they needed a new warehouse; finding the received construction bids too high, they felt they could build it themselves for less—and succeeded. This led them into the real estate business. They built warehouses and factories, and in the mid-1960s merged their tile company (named Olympia because of their interest in ancient Greece) and their real estate company (York Developments, after the county Toronto is in). Even in these mundane industrial projects they gained a reputation for quality, and when they moved into a larger arena, bringing in big savings in the construction of the one-million-square-foot Bell Canada Building in Ottawa, their reputation for economic reliability was established. They did, and continue to do, all construction management in-house. Large teams, including architect/planner Soskolne, are needed to run the show, but the brothers continue to set the tone and oversee the big decisions; and, in fact, the company is considered remarkably lean in personnel.

The brothers took their biggest leap as developers in 1973, when they began the 3.5-million-square-foot First Canadian Place in Toronto, adding in one development a full 10 percent to that city's

The World Financial Center, New York, has four office towers, all clad in similar "jackets" of granite and reflective glass but with different roofs and heights (facing page). A view up West Street (large photo) shows Building A, foreground, and C, behind, both soon to be completed. The inset model photos show the designs of Buildings D (top) and B.

office stock (to compare, the World Financial Center's six million square feet of offices add "only" about 3 percent to Manhattan's office space). But luck combined with vision in 1976. They had built in Toronto, Calgary, and Ottawa. They had a good relationship with Canadian banks, and with banks centralized in that country, could move easily. Canadian cities were approaching a state of being overbuilt, and O&Y were offered the chance to buy a portfolio of eight Manhattan buildings once owned by the Uris Corporation. Perhaps the perspective gained by geographical distance made the Reichmanns realize that New York's office glut would soon end. In any case, they bought the properties, which within five years were worth about seven times the $320 million they had paid.

The World Financial Center is the most recent, and most visible, landmark in their career, and probably the most architecturally significant. It called upon all of O&Y's strengths: marketing vision, financial creativity, and belief in architectural quality. For the 92-acre Battery Park City, too, the acceptance in November 1980 of O&Y's bid to construct its $1 (now $1.5) billion 14-acre commercial center marked the turning point. After a series of unrealized schemes (the first by Nelson Rockefeller-cum-Harrison & Abramovitz in 1966), here was the promise of a viable and fast-track reality for the landfill site. In 1979, the New York State Urban Development Corporation, with Richard Kahan at its head, had absorbed the Battery Park City Authority and asked Cooper-Eckstut Associates to prepare a master plan and urban design guidelines for the area. Armed with these directives—for street patterns, building massing, public spaces, relationships with the adjacent Financial District—the UDC asked for developer bids for the commerical center, received 12, and accepted O&Y's for a simple reason, it is said. The Reichmanns guaranteed Battery Park City Authority's bond repayment schedule (which had at one point been threatened with default), and it was known that their word was good. The company also agreed to complete the project in record time—five years. Within a month, they had held a limited competition to select their architect, Cesar Pelli & Associates. They had agreed to build the project on spec, of course, but by fall of 1981, the first major tenant was signed up. Using a far-sighted maneuver, O&Y agreed to take a Manhattan office building off the hands of City Investing Company for its asking price, if City Investing would move into Battery Park City on a long-term lease, thereby kicking off the project's leasing with a prestigious tenant. Ground was broken in January 1982, and a second trade-in deal, with an even more renowned lessee, American Express, was arranged in the spring of that year, with terms being revised in the spring of the next year. With this deal, the project was named the World Financial Center. In August 1984, Merrill Lynch signed for two of the buildings. The office space is now about 90 percent leased. Construction is ahead of schedule, with the target end-date of early 1987 expected to be easily met. The first two buildings, however, expected to be ready early this year, will be in move-in condition shortly.

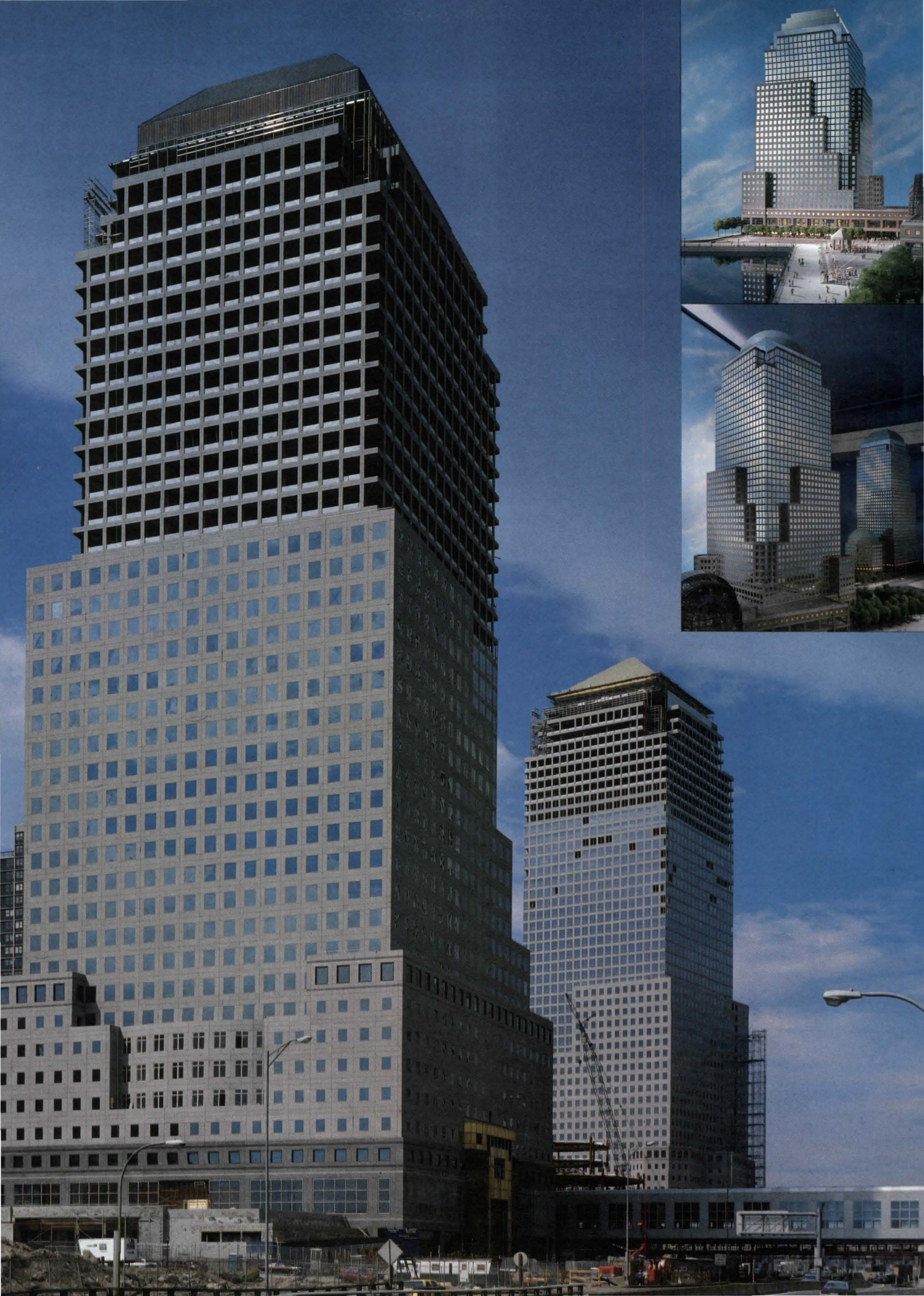
O&Y's understanding of the Manhattan office market led them to alter the Cooper-Eckstut guidelines in only one significant way. The original requirement was for seven or eight fairly slender towers, but O&Y saw the need for larger floors and suggested three to five towers averaging 40,000 square feet per floor. Originally the developers saw the big Wall Street firms looking for back office space, and figured that Battery Park City could forestall their moving to New Jersey or to low-cost Manhattan sites. As the dignified granite-clad image took hold in the business community, however, it became clear that the project would become the domain of large corporate head offices—still with the need for big floors and for even grander (and more secure) lobbies.

The Reichmanns have always sought to offer architectural quality, in the overall image as well as in the details, partly as a matter of pride, but undoubtedly also for profit. As Soskolne points out, "timeless" is not only an aesthetic judgment, and not only a matter of long-term maintenance, but also a question of continued leasability: In a slow market, the buildings that have an impact due to their image will continue to rent. During design development, costs are carefully tracked by O&Y's value engineering. Pelli explains that granite for the exterior and marble for the lobbies were considered worth it, for the targeted market. So were copper roofs, custom-designed Scalamandré brocatelles for the elevator cores, and real gilding by Rambusch for the gatehouse ceilings. But a smooth circumference for the grand Wintergarden steps was not: They will be segmented. However, setbacks as mandated by the guidelines, and varied cladding as specified in Pelli's design, raise the unit cost, but are deemed necessary, says Soskolne, for a market no longer buying "less" for "more." A centralized mechanical plant, good mechanical services, and an inside track to the purchase of cost-effective materials are some of the ways O&Y kept costs within limits, despite inevitable changes to accommodate certain tenants, and structural and scheduling complications.

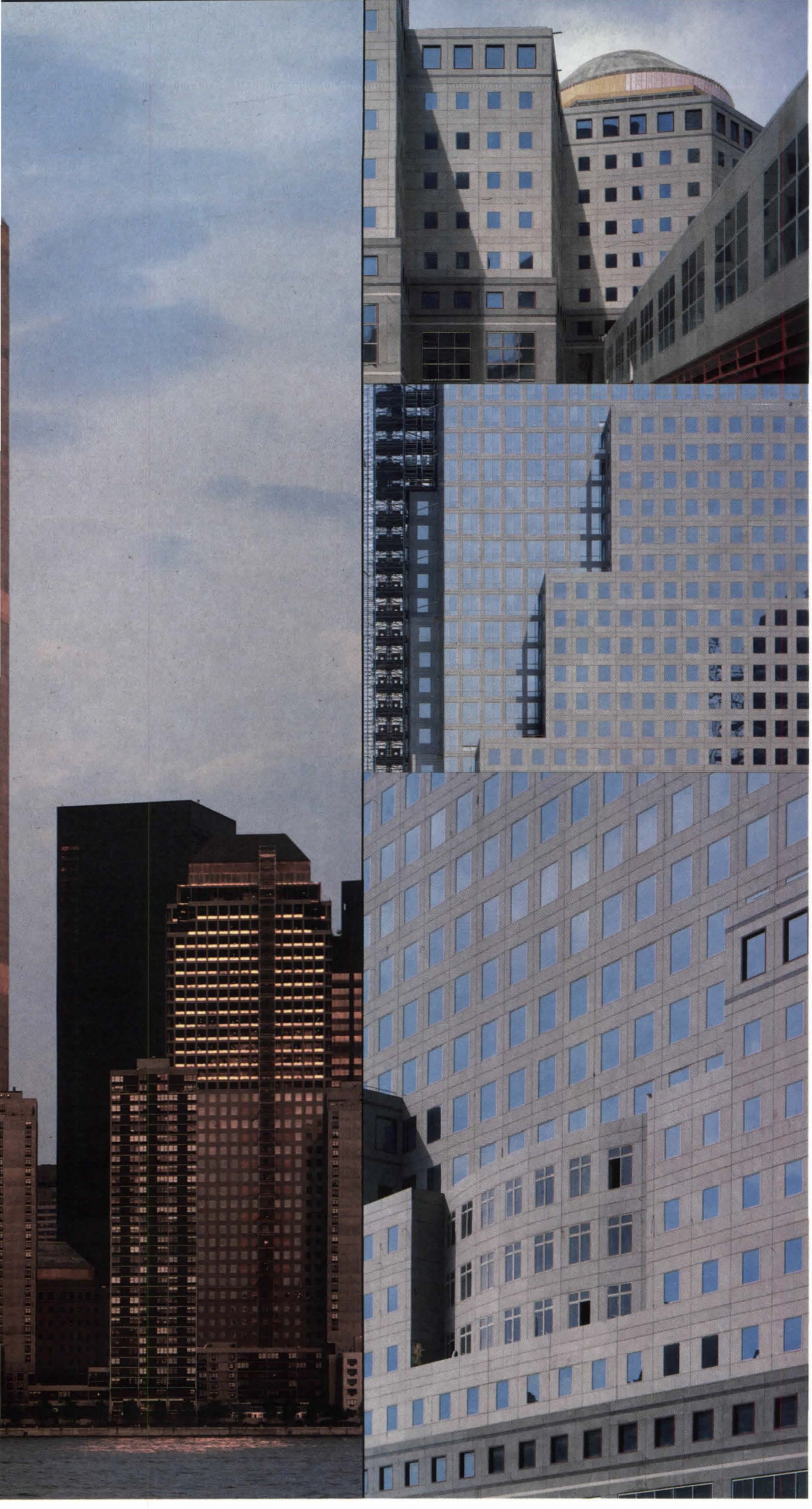
How do architects get to work for O&Y? According to Soskolne, the firm is finding limited competitions more and more useful for important projects. It gives the participants between two and eight weeks to produce a design, pays them between $10,000 and $20,000, and specifically asks them not to present fancy models and drawings. Competitions are seen as a way to discover young talent. Pelli, in fact, though not really in the big league at the time, was invited to compete at BPC because Soskolne was impressed by his work for Robert Maguire in the Bunker Hill, Los Angeles, competition in 1980.

What O&Y looks for in a competition is an "approach," a vision. They loved the "richness and serenity" of Pelli's BPC design, its strength ("like Rockefeller Center"), its contemporary look, its functionality (meaning the repetitive nature of the towers), and its "timelessness," without paste-on Post-Modernism. The design, practical even in its consideration of the existing underground transit tubes, is being executed as originally proposed, the only major change being its presence on West Street, with two towers and two gatehouses to give the complex a street address and identity. As O&Y looks only for an image from its name architect, it is willing to separate working drawing responsibility and design. At the WFC, Pelli is responsible only for aesthetics, a responsibility, however, that follows through the contract document and construction phases. Adamson Associates of Toronto and Haines Lundberg Waehler of New York are doing the working drawings.

O&Y willingly works with community groups, says Soskolne. There is a huge amount of input in their Yerba Buena project in San Francisco, which is still being designed. For the infamous Boston Exchange Place, they negotiated at length with city and community. As to negotiating for city bonuses, they work for variances only if not too much resistance is encountered. Often, they build as-of-right or according to guidelines. As Soskolne puts it, a simple symbiosis exists: What is good for the city is good for O&Y. ***Susan Doubilet*** ■







The view from the Hudson River (large photo and inset model photo at far left) reveal what attracted the developers to Cesar Pelli's design, and indeed what the Cooper-Eckstut guidelines, in part, mandated: a counterpoint to the World Trade Center towers behind them, richer, softer, and yet still with a powerful identity as a group. This will become more obvious, of course, when the northernmost Building D (left in the photo) is complete, and when the central Building B, now barely begun, is built.

The "jacket" system (see details in photos left), which Pelli originally devised for his Bunker Hill, Los Angeles, competition entry, consists of layers of cladding that are figuratively peeled off from bottom to top, each successive layer, which corresponds to the setbacks required for the guidelines, having less granite and more glazing. The jacket idea, explains Pelli, allows for a graceful transition from sky to ground realities, and provides a device to enable one corner, or one side, to be given importance: A center piece, for example, can be peeled away and an entrance developed there.

Two ten-story octagonal buildings (the top detail photo shows one) form a gateway to the complex at Liberty Street, and are particularly important as an address and presence on West Street. From one of the gateway buildings and from the Wintergarden to the north emanate large enclosed pedestrian bridges over West Street to the Financial District and to the numerous transit lines in the World Trade Center. Both bridges consist of Vierendeel trusses for a clear span of about 200 feet across West Street, and both are most generously proportioned—25 feet and 40 feet respectively, as mandated by the City Planning Commission—about twice as wide as necessary, even at peak periods, for the 30,000 people expected to use the World Financial Center.





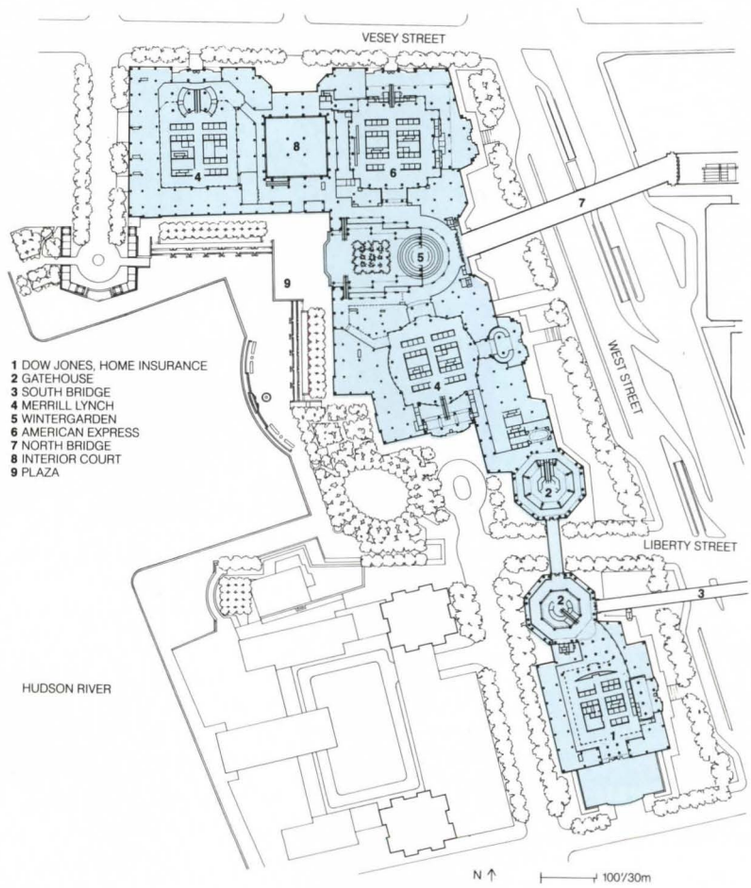




The glazed Wintergarden (large photo and view of model, top left inset) will be a grand public space comparable in size to Grand Central Station in New York. It will have restaurants at its sides, and a grand staircase at its east forming a natural amphitheater for watching not only performances but the Hudson River as well. The steel structure, recalling industrialized structures of the 19th Century, was carefully designed down to the aesthetic location of each bolt. Sixteen palm trees, selected for having foliage only above eye level at the Wintergarden's second story, will grow in aerated soil and with the help of grow lamps. The trees, from California, can resist the low winter humidity, unlike tropical palms. To accommodate the planters, the area beneath the Wintergarden, which includes transit tubes and, in fact, water from the Hudson, had to be elaborately restructured.

The large waterfront plaza (lower inset model photo, far left) will be constructed after the buildings are complete. It will incorporate works by artists Siah Armajani and Scott Burton.

Both the gilt stenciled ceilings of the gatehouse buildings (top right) and the Scalamandré jacquard fabric on elevator core walls (middle right) are examples of luxuries deemed worthwhile by O&Y's quality engineers. This fabric and others were designed by Pelli's office, inspired by Owen Jones's Arts and Crafts designs. Other worthwhile luxuries include marble for the lobby floors and some wall areas. An Italian quarry was even reopened to furnish one of the marbles. The lobbies, many of them public spaces required to be open 18 hours a day, have light classic grain marble floors with one or two accent colors that vary from building to building.



Monique's discreetly posh restaurant/caterer and the City home furnishings emporium; among the professional tenants in the lofts upstairs are the exceptional young architects Krueck & Olson.

Rehabbing buildings, Horwitz and Matthews discovered, was so much fun that they wanted to pursue it beyond buildings for their own needs. And in learning the ropes at Institute Place they also found the architects they have worked with exclusively since 1981.

Matthews have since sold the Institute Place building and reinvested some of their substantial gain into later projects. Last year they moved, along with Pappageorge and Haymes, into another neighboring building at 814 North Franklin (p. 93).

From the outset of their collaboration, the architects have served as construction managers for their Horwitz/Matthews projects and find this effective for dealing with the uncertainties of rehab con-



A view southward down West Street (large photo below) shows Building D at left under construction, Building C (center), and A (behind), which are nearly complete, and the

420 North Wabash (facing page) is one of three projects shown on the following pages, designed by architects Pappageorge Haymes for developers Horwitz/Matthews. All are on the North Side of Chicago and all are old industrial or warehouse loft structures remodeled for new uses.

struction. Construction management helps them to protect the integrity of their designs and improve control of costs and scheduling. Drawing on their construction experience, they can sometimes show a subcontractor how to proceed, and with their clients they sometimes turn an on-site obstacle into a design asset. The only disadvantage for the architects is that there is no general contractor to blame if things turn out wrong. Now, however, Horwitz/Matthews' volume of work is beginning to outstrip Pappageorge Haymes's capacity to handle construction management, and one new project has been awarded to a general contractor.

The architects would prefer to limit the size of their office to about the present 28 people, and maintain a balance between design and construction management professionals. Staffing for construction management has been a challenge; the principals realize that few architecture graduates adapt to it readily. Their ideal prospect is someone with an art education who has worked in construction and wants to get into management; such people work well with the staff architects, effectively feeding back experience from the field.

In order to maintain a steady work flow, the architects have been taking on clients other than Horwitz/Matthews (but as yet completed little work for them). The visible success of their Horwitz/Matthews projects has brought other developer clients to them. (Horwitz wryly observes that some developers apparently think that commissioning Pappageorge Haymes is the secret of success; and he knows it can't hurt.) Horwitz/Matthews, on the other hand, has not turned to any other architects.

What pleases Horwitz/Matthews about these architects goes beyond their technical skills and youthful energy (Pappageorge and Haymes are both 31). Horwitz wants design that makes his buildings fun for both tenants and the public, and he is happy with Pappageorge Haymes's bold forms and colors juxtaposed against the exposed fabric of old buildings. He keeps reminding them that every element—down to the last restroom—is an opportunity for surprise and delight. Horwitz considers himself "incredibly opinionated" about design, but he almost always defers to his architects during the process. If both principal architects are convinced about a design point, he will suppress his doubts until the work is done; if he is not happy with it then, they hear about it in plain language.

The design objectives of Horwitz/Matthews reflect the backgrounds the two men brought to development. Horwitz describes them both as products of the 1960s university scene—people who had never earned much money or needed to, who had thought of developers as heartless profiteers. Though neither had any training in architecture, both took an active interest in Chicago's art and preservation activities. Horwitz had "spent years looking at buildings" abroad, and while studying intellectual history at Columbia University, had enjoyed discussions with his wife's professor, architectural theorist Rudolph Wittkower.

Growing out of the developers' backgrounds is their attitude toward risk. Horwitz says that he and his partner are more willing than others to "put everything on the line" because they are "not afraid of not having money." They have taken on buildings that other developers wouldn't touch; in fact, they have never bid competitively for a property and never expect to. The building on Institute Place was just 100 yards beyond the then established zone for marketable rehabs, hence 40 percent less expensive; the office building the company is now renovating at 116 Michigan Avenue was also a bargain, because this location was widely thought to be "dead" despite a central location, convenient parking, and great views across Jackson Park to the lake. Their attitude extends to "putting everything on the line" architecturally, too, with bold formal moves meant for an adventurous sector of the market. As Horwitz points out, an adequate market for one of their projects may amount to 20 special people out of a metropolitan area of five million.

The Horwitz/Matthews staff has learned about development largely by doing it. ("We're all ex-hippies," quips Horwitz.) Only recently the company hired its first real estate professional, a woman who had worked with them harmoniously at a Chicago bank.

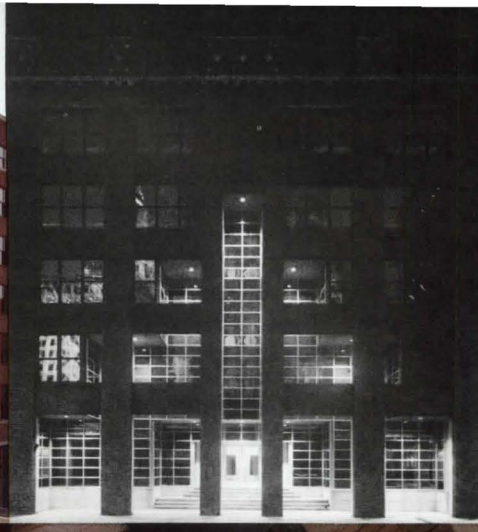
A concentration on rehab development brings with it a special set of stresses. Every project, says Horwitz, has two magic moments of satisfaction, at its initiation and at its completion. In between, there is "at least one insurmountable obstacle every day," raised by everyone from bankers to city officials to construction workers. Even after the building renovation is completed, leases often call for finished space as part of the package, so Pappageorge Haymes have learned the hard way how to produce distinctive office interiors within 60 days from lease signing.

Horwitz/Matthews' projects have grown in size—the most recent ones in the $10–12 million range—and are beginning to be more diverse. The work underway at 116 S. Michigan is more like respectful restoration, with no brash design interventions; an office project now in design for Washington Street is about half new construction; the 62-unit City Common townhouse project in the Lincoln Park area is 100 percent new, though designed to restore some of the area's historical character (see p. 77). Pappageorge Haymes welcome this diversification; they want to avoid being typecast for the kind of rehab they have been doing, however well it has been received. (A crisply geometrical vacation house they designed for Horwitz shows another side of their talents.)

For the near future, Horwitz foresees residential work increasing as a proportion of the company's work. He would like to take on a new highrise commercial project, but until the current glut of office space he sees in Chicago is reduced, he expects to do only smaller, specialized commercial projects. He is not eager to develop projects outside Chicago, since the company's close-knit mode of working with architects and subcontractors depends on proximity to the site. He does not consider the suburbs a good market for the unconventional projects he wants to do, but he is beginning to consider some small towns, bypassed by progress, that can be found an hour or two from Chicago.

Just what Horwitz/Matthews develop in the next few years is tied intimately to the fate of the rehabilitation tax credits enacted in 1980. These tax provisions, Horwitz observes, *did* exactly what they were meant to—increased construction activity while reviving both the physical fabric and the economic health of older districts. With the encouragement of these credits, developers and architects have acquired much rehab expertise, and the appeal of renovated space has been established in the marketplace. But without the tax credits, says Horwitz, rehabilitation will come to a virtual halt: The pool of investors ready to buy rehabbed properties would drop drastically, and bankers would respond by withholding financing. If the current tax provisions are revoked, as the administration proposes, Horwitz/Matthews are confident of finding development opportunities, but they will not be in rehabilitation. ***John Morris Dixon*** ■







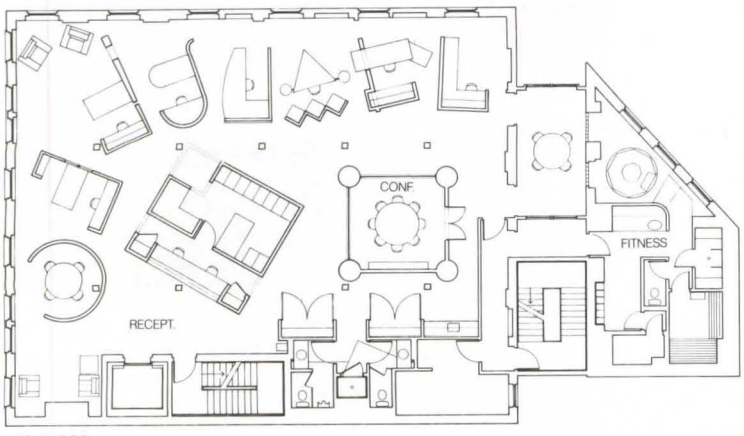


Located just north of Chicago's central office district, in the shadow of Mies's IBM Building, 420 North Wabash was literally reoriented for high quality office occupancy. Formerly an industrial structure facing a depressed cross street, it was given a new face and new address on elevated North Wabash (top photos). A new entrance centered on the narrow bay that once housed the freight elevator offers shelter off the narrow sidewalk. The bright aluminum curtain wall lining this entrance loggia contrasts effectively with the soft brown brick of the piers that have been shaped from that portion of the original wall. The axis and modules of the entry continue into the elevator lobby (above) where the sleek new surfaces of plaster with inset aluminum strips, aluminum windowframes, polished marble floors, and an axial metal duct confront sandblasted portions of the original timber framing. In designing upper-floor tenant spaces, Pappageorge Haymes emphasized the slot of curtain wall above the entrance, which presents an axial view of the landmark Wrigley tower. A seafood restaurant on the level below the new lobby, facing the cross street to the north, has an interior—not designed by Pappageorge Haymes—that recreates the ad hoc character of an old East Coast crab house.

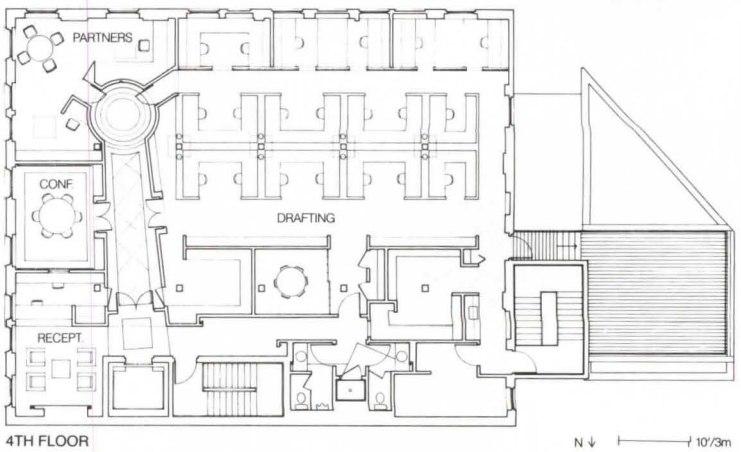








3RD FLOOR



4TH FLOOR

N ↓ 10'/3m

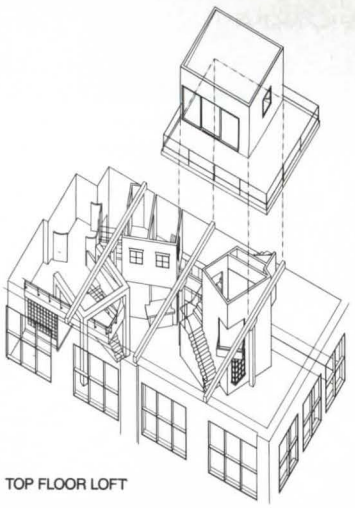


814 North Franklin differs from other recent Horwitz/Matthews projects by functioning mainly as a small (22,000-square-foot) home for the owners' enterprises and for architects Pappageorge Haymes, rather than as an income-generating property. Its elevated first floor has been recessed behind a strip of sunken planting so that light reaches the basement cabaret and first-floor restaurant through a new curtain wall (top photos). At the exposed corner, a fat new column, painted vivid yellow, props up the red-painted volume of the upper floors; windows punctured through the exposed south party wall are heavily sound insulated against the adjoining el station. Two distinct approaches to interior design appear in the third-floor offices for Horwitz/Matthews and the fourth floor for Pappageorge Haymes. On the third floor (photos facing page and right), each executive sits within a partial enclosure of bold geometric form, screened from the central circulation area and open toward the windows. Each alcove was designed for the wishes and work habits of its occupant, but all have toylike primary colors and cutout shapes. A conference room and service equipment occupy pavilions in the center of the floor. A back wing houses sauna and hot tub. The architects' floor, by contrast, has traditional rooms opening from emphatically linear corridors. The main corridor from elevator lobby to the partners' corner office (upper right) has walls converging towards a skylighted rotunda, with a ring of indirect neon lighting in a choice of rose, red, or blue.







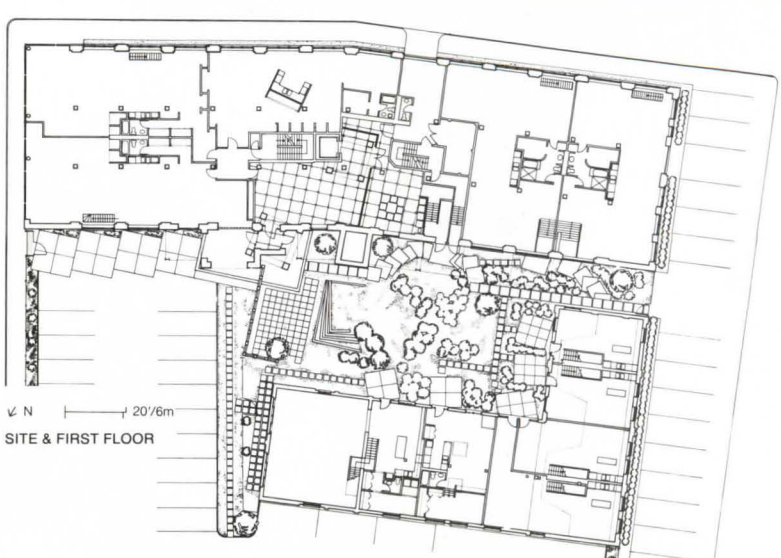


TOP FLOOR LOFT



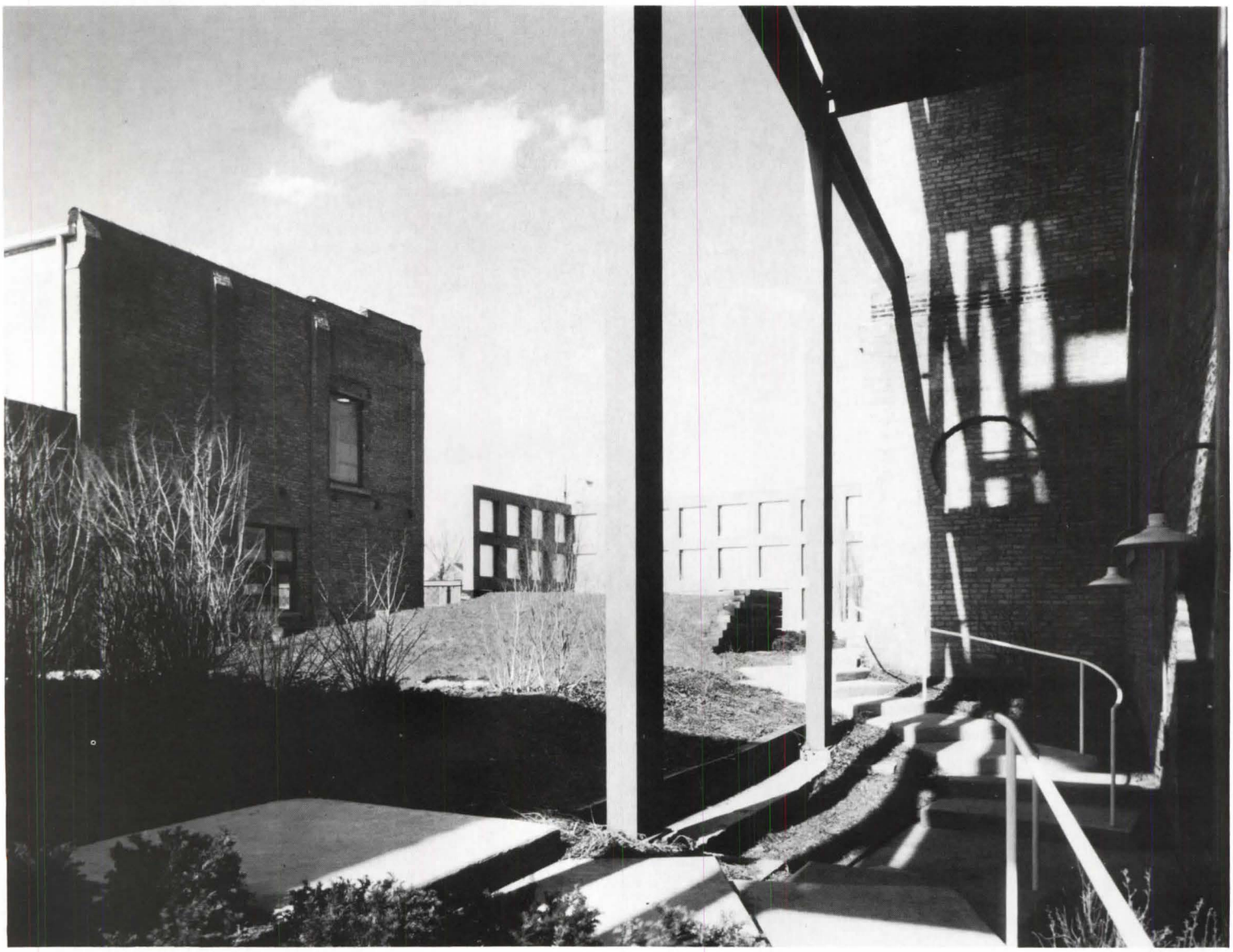


Clybourne Lofts comprises 58 loft condominiums in the shell of an old factory. Set in a strip of working industry, it is bordered on the east by a regenerating residential area. The six-story main structure, with each floor high enough to take a mezzanine, has views of the Loop to the south; north units have balconies on new blue-painted steel frames (top left photos). Main entry and lobby (facing page) play on bent grid of original plan; tiled gazebo leads to elevator, in which floor of aluminum plate with brass inserts is continued. Potential of lofts is shown in two top-floor units designed by Pappageorge Haymes. One (top right) has subsidiary spaces behind shoji-like sliding screens. Another (photo above, drawing at top) has two-level, houselike boxes dispersed in the space, one leading up to a penthouse and deck. A large communal deck hovers higher above the roof.



SITE & FIRST FLOOR

A gardened court serves as entry to townhouse units in the adjoining two-story structure (plan, preceding page). A pierced brick screen, following trace of an earlier wall, is painted the same turquoise blue as steel balcony framing (foreground) and gridded wall of lobby.



For three projects shown

Architects: *Pappageorge Haymes Ltd., Chicago.*
Client: *Horwitz/Matthews, Chicago.*
Consultants: *John Marin, structural; Louise Fornall, color.*
Construction manager: *architects.*
Contractor: *TRC Construction.*
Photos: *Sadin Schnair Photography.*

Project: *420 North Wabash, Chicago.*
Architecture team: *David Haymes, George Pappageorge, Christopher Hill.*
CM team: *David Haymes, Gerhard Zinserling.*
Site: *just north of Chicago River, one block east of North Michigan Avenue.*
Program: *conversion of 105,000-sq-ft industrial loft to offices.*
Structural system: *existing partly timber, partly concrete frame.*
Major materials: *see Building Materials, p. 142.*
Mechanical consultants: *B+A Engineers.*
Costs: *$1,950,000 (1983); $20 per sq ft.*

Project: *814 North Franklin, Chicago.*
Architecture team: *David Haymes, George Pappageorge, Keith Lasko, Mark Sullivan, Frederick Frank.*
Site: *near North Side, adjoining Chicago Avenue el station.*
Program: *upgrade 22,000-sq-ft warehouse for offices; restaurant and cabaret on lower levels.*
Structural system: *existing timber with masonry shell.*
Major materials: *see Building Materials, p. 142.*
Costs: *$25 per sq ft.*

Project: *Clybourn Lofts, Chicago.*
Architecture team: *George Pappageorge, David Haymes, Christopher Hill, Albert Rozo.*
CM team: *George Pappageorge, Gerhard Zinserling, Don Heim.*
Site: *50,000 sq ft in Near Northwest industrial area; residential to east.*
Program: *convert 120,000 sq ft of industrial space to 58 condominiums.*
Structural system: *existing timber; new steel frame for balconies.*
Major materials: *see Building Materials, p. 142.*
Mechanical consultant: *Darien Mechanical Industries.*
Costs: *$3,200,000 (1984).*

Trammell Crow Company Two Generations

A world leader in development of hotels, warehouses, market centers, and office towers announces its new architectural elan with the opening of LTV Center in Dallas, by Skidmore, Owings & Merrill.



Trammell Crow, Harlan Crow. Photo: Randy Hahn.

It hasn't been easy. The number one spot ($2.02 billion of in-place construction in 1984) inspires a lot of contenders. The buildings haven't always been spectacular architecture. However, the Trammell Crow Company has come a long way from its humble beginnings in 1946. Its founder, Trammell Crow, grew up in a poor home—financially at least. The son of a bookkeeper, he has built the present network of companies with a mixture of drive, self-assurance (mixed often with a kind of self-effacing understatement), generosity, and a large dose of trust in others. Crow's first leasing venture, at age 32, was to assemble a group of rug manufacturers to fill a warehouse inherited by his wife, Margaret Doggett.

Next came a move into warehouse construction along a stretch of the Trinity River, by then protected by dikes against flooding, but considered risky by Dallas interests. Crow was to distinguish the previously mean building type with landscaping and other aesthetic considerations, while totally steamlining the financing-building-leasing cycle. By the 1950s, Crow had become a national leader in warehouse building, and warehousing is still a significant aspect of the company's business.

Partly as a response to conditions he objected to at Chicago's Merchandise Mart, and after some really tough marketing, Crow built the Homefurnishings Mart in 1957. This venture became the center of, and launching pad for, several subsequent mart facilities. One of them, the Trade Mart, followed immediately and introduced America to the atrium, roughly eight years before the Atlanta Hyatt Regency was completed and the rediscovery of atriums given major publicity.

It was for the Trade Mart, also, that Crow first ventured to give at least a minimal role to a name architect—Harwell Hamilton Harris did the atrium (only). Low cost and high return on the investment were the overriding determinants of everything the developer did, and known architects were considered financially irresponsible and too opinionated. Thus it was unusual in Crow's mode of operation that he was in partnership with John Portman during the development of Atlanta's Peachtree Center.

Because of trust and delegation by Trammell Crow, partnerships proliferated, and fortunes for all involved soared. There were mostly good partnerships, both with Crow people and outside investors. If that trust was breached intentionally, or even through basic misunderstanding, the partnerships involved were usually terminated. Many of the good ones remain.

In the early 1960s, with warehouses and mart buildings to its credit, the company entered the highrise market. Starting with four buildings along the Stemmons Freeway, and jumping to downtown

LTV Center, Dallas, marks a turning point for Trammell Crow, in that architecture has been an honored, rather than merely a tolerated, partner in the development process. It also deserves recognition for its significant departure from a previously more predictable SOM design image nationally. That firm's Houston office has been moving steadily toward this new image.

Dallas, Crow insisted on including those amenities for occupants that marked earlier endeavors. Outdoor space, good circulation, good elevators, and art were musts. So were speed of construction and profit. Later, for "fun," Crow got into hotels, producing the Loew's Anatole and the Wyndham, among others—strange toys indeed.

Also prevalent throughout the 1960s were stories about the impending financial woes of the Trammell Crow Company. While most of these were pure speculation, things did begin to go awry in late 1974. A cash shortage, for a number of reasons, held the company in a strangle hold in 1975 and 1976. In the end, the company was reorganized, having sold some of its interests (including some Trammell Crow brainchildren, like San Francisco's Embarcadero Center). Convinced that insider J. McDonald (Don) Williams was the right man to handle the "new" company, Crow stepped aside—not out—and Williams assumed his still-current title of Managing Partner.

Obviously, the company has survived and prospered. Trammell Crow, 71 in June, is still heavily involved; for instance, he is listed as the owner of the Trammell Crow Hotel Company, among many other things. In like manner, his current partners own what they build; their geographic territory is their responsibility, along with the design of Trammell Crow Company projects therein.

That applies also to the Dallas Headquarters where Crow's son Harlan is in charge. (Two of Crow's other children, Trammell S. and Lucy Crow Billingsley, are in charge of Market Center.) While reiterating and underscoring the equal influence of *all* partners, Harlan has recently emerged as somewhat more equal than others, in architectural savvy. Although in his mid-30s, the younger Crow has begun to build on a heritage, with clear traces of his father's confidence and facility for hard-headed negotiations. He began his career with the company in Houston in the early 1970s, and acknowledges the effects of that "architectural laboratory" on him. "I suppose I was very much influenced by what (developer Gerald) Hines did there; he really deserves a great deal of credit as a leader in helping prove that innovative architecture pays," he says. "Houston also had some of the very worst buildings, *because* it was a laboratory. Dallas is my home city, but it has been a very bland city."

Harlan Crow feels that the reason for that is simple to the point of boring architects. However, in the 1970s Houston office rents were almost double those in Dallas. If the income wasn't there, neither were plush building budgets. The "plain vanilla" years, he asserts, did reflect the basic conservatism of Dallas, and perhaps averted some disastrous formal games. Asked if even Dallas buildings of that era would have been better with an improved developer/architect relationship, Crow replies, "There is no doubt about that. It's just a matter of our maturity; also architecture is more celebrated now, so a new focus is reenergizing our field. We're children of an *age in which* we've had the luxury of that focus, where others have not."

Crow's expressed feeling of responsibility for the city he builds in (mainly Dallas, to date) seems a natural follow-through of his father's principles of honor and commitment. He comments, "What we're doing (developers and architects) is far more important than any of us as people; it extends so far beyond us and has so much more effect, that I feel a very personal sense of responsibility. What Hines has demonstrated nationally, and we're trying to do in our own small way in Dallas, really does have a profound effect on a city."

Harlan Crow's highly visible public debut, LTV Center, has given the skyline of his city something of which to be very proud. Designed by Richard Keating and a team from Skidmore, Owings & Merrill's Houston office, LTV ups the ante for any subsequent development. As Crow puts it, "With an LTV just being there, the next guy can't help doing his damnedest to surpass it. It's a subjective matter whether he does or not, but he's got to try."

The Dallas Arts District (P/A, June 1983, p. 35), of which LTV is a part, was conceived as a result of a report by Carr-Lynch urging the move of cultural facilities from State Fair Park nearer downtown. Trammell Crow was one of the major voices advocating both relocation and the creation of a district laced with arts, business, and residential uses. Besides Barnes's Dallas Museum of Art (P/A, April, 1984, p. 127) a new symphony hall by I.M. Pei & Partners, a major sculpture garden and park, a theater, and ballet and opera facilities are all yet to come.

Crow's discussion about dealing with LTV's architects leads naturally to more general observations about the process. "Rick Keating designed the building," he is quick to point out. "I'd love to say that we designed it and he drew it, but the building is to his credit, not ours. We made contributions, we had a role to play, as I think a developer has to have with an architect. A design can be wonderful sculpture and a terrible building, functionally. LTV has the virtue of functioning like a charm, partly because of what we (the developer) bring to the table."

What does Harlan Crow look for in an architect? Clearly, his wishes here diverge from his father's, but again this is a sign of different times and economic options. The architect is no longer a glorified draftsman for Crow visions; conviction is a plus instead of an intolerable hurdle. "I don't want an architect who's assertive and strong just for assertion's sake, but when it is for the sake of virtue, that's really important as a dynamic part of the process."

It is not impossible to work with early schemes that are not up to his expectations. Harlan just presses for better solutions. If he gets them, the job proceeds; if not, he steps in and tells the architect what to do. But, he adds, "That's not nearly as thrilling as a discussion, or even a heated argument, with a talented architect. I believe that those architects are comfortable that better buildings result from that process."

Other random thoughts about dealing with architects begin with Crow's observation that there are only a handful of really talented architects for his type of project. He has worked with only a few good ones, and feels that "there's a big difference in who you commission for tall buildings versus low ones." He is also concerned that his projects not be trendy or dated or in any other way giddy. As he puts it, "It's one thing to be 'fanciful,' and quite another to be 'frivolous.' Some architects can pass that boundary pretty easily."

When asked about the company's number one ranking, both in construction dollars and as landlords, Harlan doubts if anyone really knows who's first. "But who *cares*?" he asks in return. He is in no way the only figure dealing with architects for the Trammell Crow Company. But the dealings he has with talented architects, thoroughly peppered with humor, eccentricity, surprise, and the challenge to help him learn, are special events. He sets off sparks of enthusiasm that promise to show up in places other than his beloved Dallas. He will become the "next guy," urged on by LTV and trying to go beyond in a responsible yet exciting way. Watch for him soon in a city near you. ***Jim Murphy*** ■



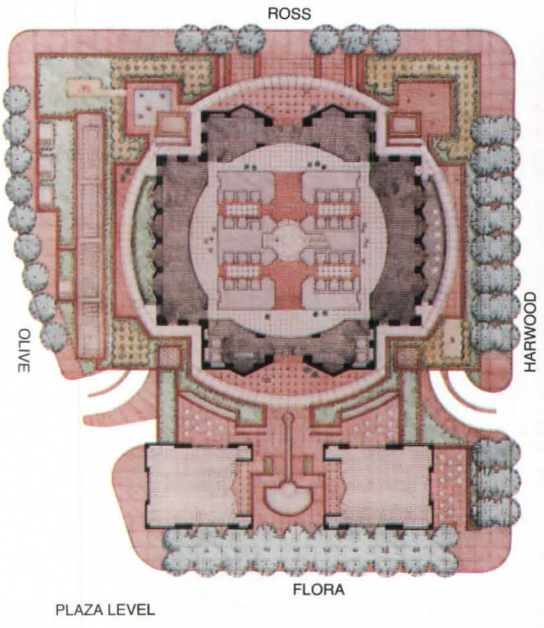
LTV Center

By far the best office building in Dallas, LTV is destined to rise above that dubious distinction. Although an author in *Texas Monthly* says it "pales in comparison" with Philip Johnson's Transco Tower in Houston, that is an intra-Texas evaluation which bears further review. Even if v-shaped vertical projections and pyramidal top are common to both, it should be noted that similar elements have historically appeared to emphasize verticality and symbolize the top. An earlier developer project by Richard Keating (as yet unbuilt) was accented with pointed window bays and roof junctions also. Immediately left of LTV are three other Trammell Crow buildings, Diamond Shamrock Tower (with logo at top), San Jacinto Tower (three slabs), and 2001 Bryan Tower (left of San Jacinto, rear).




511

Renderings by the architects were plentiful, and helped to capture the extraordinary and infectious spirit of the LTV project (plan, below, and the surrealistic interpretation by Stephan Hoffpauir, right). Art, integrated by the client at the program stage, was the object of much loving care in the design process. Flanking the plaza entry (facing page), sculpture purchased by Crow specifically for LTV.

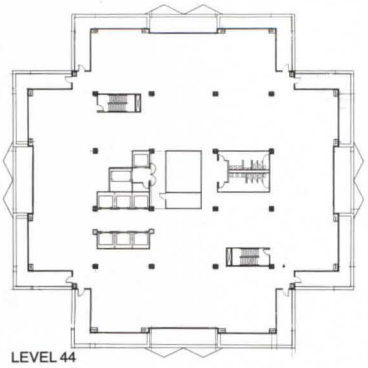


PLAZA LEVEL

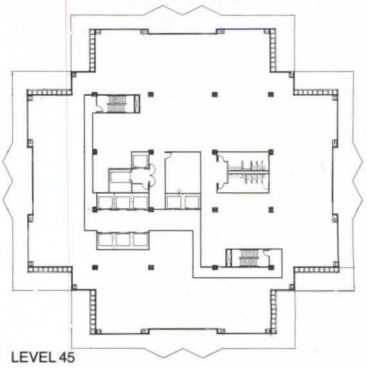




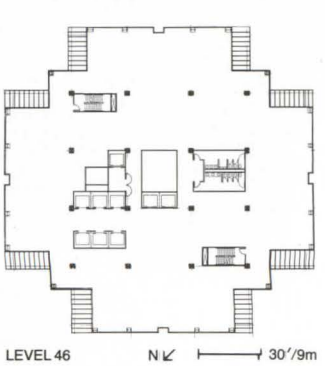
LEVELS 40-43



LEVEL 44



LEVEL 45



LEVEL 46 N 30′/9m



Crow and Keating both agree that the proportions of the tower would have been improved by additional floors. The added height was possible, both structurally and in terms of elevators. The FAA would have even gone along with some increase, but local boards were the major hurdle.

It is said in some circles in Texas that Philip Johnson was the first to bring true Post-Modernism to their state, in the form of Houston's Pennzoil towers. If that is true, then Harlan Crow must, as they say, be guilty of being a P-M proponent. It is difficult to accept either premise, however convenient it is to be able to pigeonhole buildings into a "style."

There has indeed been a very deliberate effort to hark back to some of the delight of 1920s and 1930s buildings in LTV. And the return of lush materials like flamed and polished Autumn Brown granite, bronze, and Kevazinga wood is certainly not a harbinger of the new International Style. But Post-Modern?

As the interiors of the main lobby attest (right), expensive materials are as prevalent as sculpture. Specific niches and pedestals have been designed as integral parts of retail fronts and circulation spaces. Brass, bronze, wood, and marble are elegantly detailed throughout the two-story lobby and retail spaces. Even if it is a bit unrestrained, and it is, the combination of materials and detail is representative of the SOM finesse, while avoiding somber, cold, or stodgy effects.

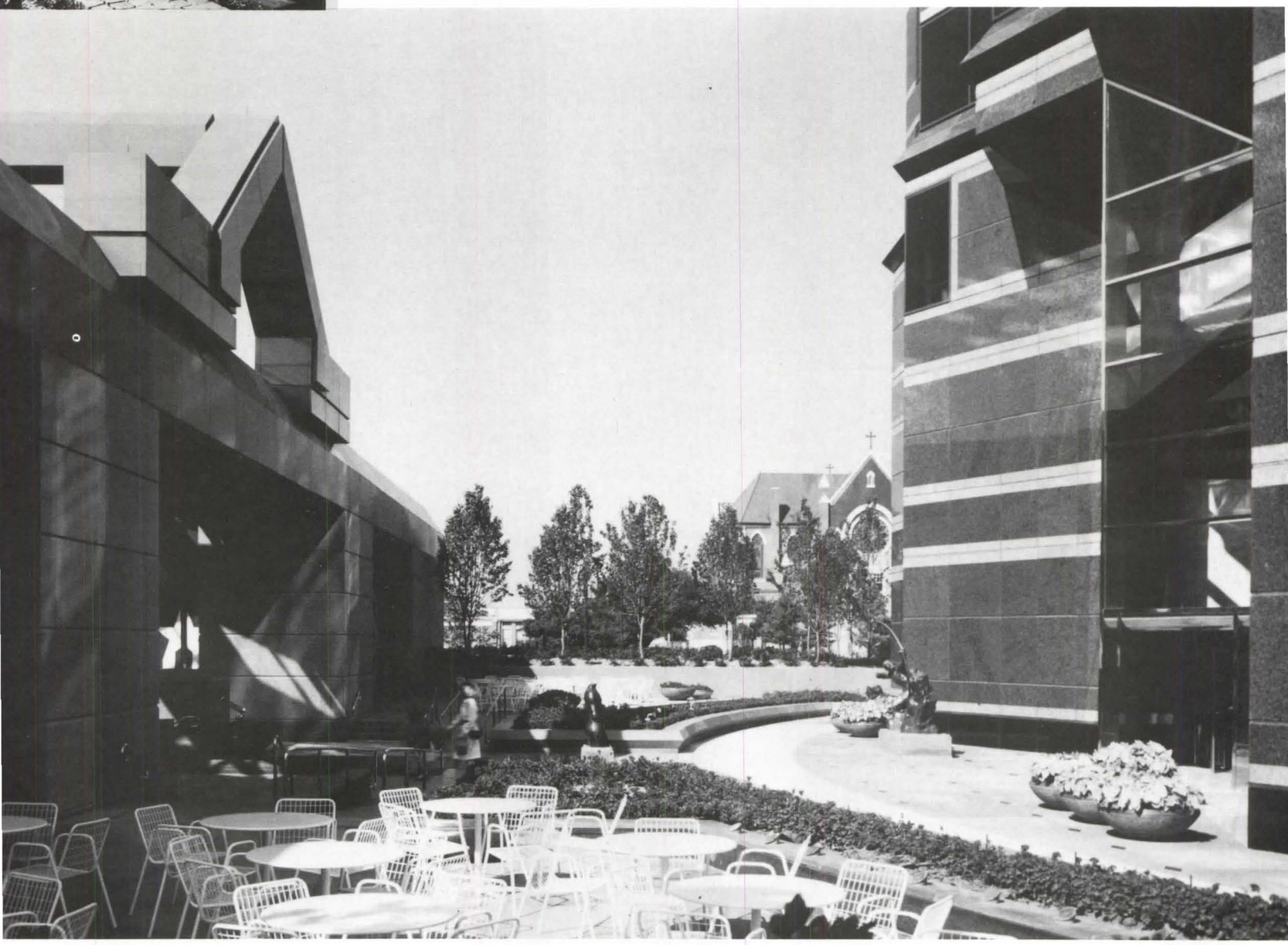
In the Trammell Crow offices, the interiors have again been woven in with art work, a major interest and avocation of the founder, Trammell Crow. Over the years, he has collected so much art that it requires a warehouse for storage.







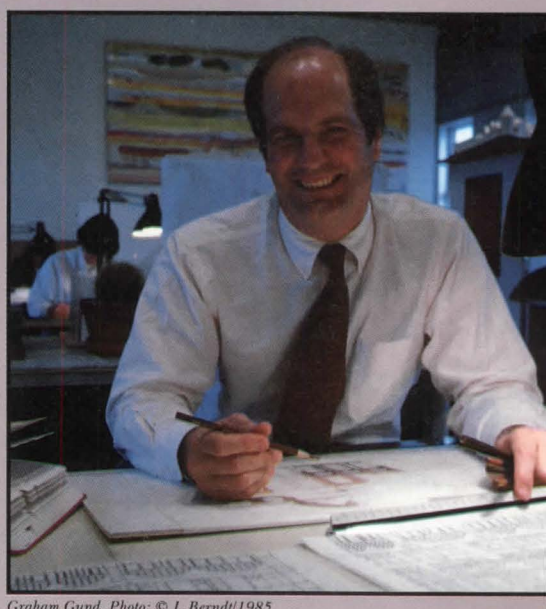
Greenery will turn the plaza surrounding the tower into a restful park as it grows to size. The Dallas Arts District is to grow beyond the tower (below—the church will stay). Another Crow project, 2200 Ross, is now under construction across the street. Between the divided pavilion (left, below) is a major fountain. In the pavilion are retail, exhibition, and future restaurant areas.



Project: *LTV Center, Dallas, Texas.*
Architects: *Skidmore, Owings & Merrill, Houston, Texas (Richard C. Keating, design partner; Garry R. Janssen, project manager; Michael H. Damore, Theresa Wagner-Shine, and Lauren Rottet, design team; Robert A. Halvorson, structural engineering partner; Richard A. Peterson, structural engineer; Joel R. Jaffe, technical coordinator; C. Keith Boswell, job captain; George R. Metzger, production drawings). Trammell Crow offices: Lauren Rottet, interior architect; Steven B. Ronsen, senior technical coordinator; Steven Zimmerman, technical coordinator; Harold V. Massop, project manager.*
Client: *The Trammell Crow Co.*
Site: *2.2 acres, central corridor of the Dallas Arts District.*
Program: *50-story office tower, retail space on ground and mezzanine levels, pavilion for retail, exhibition, and future restaurant. Parking for 1192 cars.*
Structural system: *structural steel tube framing with composite steel beams and metal deck/concrete floors.*
Major materials: *granite, tinted reflective insulating glass, fluoropolymer resinous coated aluminum window wall, exterior; marble, granite, bronze, and Kevazinga wood, public interiors.*
Mechanical system: *variable volume chilled water system; electric heating coils in air handling units (see Building Materials, p. 142).*
Consultants: *Foster & Meier Architects, Dallas; lighting, Claude Engle; fire protection, Rolf Jensen & Associates; acoustical, Cerami & Associates; fountain, CMS; parking, Wilbur Smith & Associates; audio, Pran, Inc.; exhibits, Peter Wexler Studios; retail tenant consultant, Joan Winter, Sikes Jennings & Kelly; MEP, Purdy-McGuire; soils, Mason Johnson; landscape, Myrick Newman Dahlberg; elevator, Persohm/Hahn.*
General contractor: *Avery Mays Construction Company.*
Costs: *not available.*
Photos: *Merrick, Hedrich-Blessing.*

Graham Gund Associates Architect as Developer

An architect first, a developer second, this Bostonian believes in taking business risks. One example: Bulfinch Square, refitted for offices, and the arts.



Graham Gund. Photo: © J. Berndt/1985.

Graham Gund is not your typical architect-developer. Unlike many architects who do their own developing, his projects have won design awards (P/A, Jan. 1981, pp. 154–155) and have been published (P/A, Feb. 1985, pp. 88–92). And unlike many developers, he has succeeded with small, high-risk projects in marginal neighborhoods.

Graham Gund heads a 45-person architecture firm, acting as a developer with his partner Peter Madsen in only about 30 percent of their projects. That's reflected in Gund's description of the firm. "We're architects first and very much developers second. We don't bother with straightforward development projects; we look for unusual projects—projects where the architecture matters."

Most of the projects they develop involve rehabilitation to some degree. Says Gund: "When we develop a project, it's usually because we see an opportunity—a building worth saving or a neighborhood worth revitalizing—that no one is pursuing. We generally take on projects that are smaller or that have a longer return on investment than most developers are interested in." Madsen adds, "We try to create value with the buildings that we develop rather than money machines or commodities. We also stay away from big development projects; as architects, we don't want to get too far away from the buildings themselves."

Neither Gund nor Madsen has extensive business training—a surprise given their success as developers. "I took one course in real estate development," says Gund. "The rest we've learned by doing. It takes a certain type of person to succeed as a developer; you have to be both practical and an idealist. And you have to have an instinctive sense of when to leap, when to take a risk. Many people fail as developers because they're too conservative."

That instinct shows in the firm's first development project—the rehabilitation of an abandoned Boston school into condominiums. "The school stood in a marginal neighborhood, so the lenders were

Bulfinch Square, Cambridge, Mass., consists of the Bulfinch Building (top right, below left) and the Old Superior Courthouse (below right). The landscaped courtyard between the two visually links the adjacent county records building (below center) to a newer courthouse. An amphitheater and a pavilion will terminate the two ends of the courtyard.

skeptical at first. The rehabilitation cost about $15 a square foot above the average high price in the area, but the project has done well financially and the neighborhood around the school has noticeably improved. It's important, particularly in run-down neighborhoods, to go beyond what's typical in the area's market. Most developers go 10 to 15 percent below the average market prices; we generally go 10 to 15 percent above."

A similar sense of daring pervaded the firm's development of Church Court. When Boston's Mount Vernon Church was gutted by fire and put up for sale, "Three groups approached the church with proposals," explains Gund. "One group wanted to tear the remainder of the building down and erect a gas station on the site; another group wanted to build a huge singles bar within the shell of the church. We proposed building housing while saving as much of the shell as possible, and we got the property. Many people thought that the condominiums wouldn't sell, that they were too close to the Massachusetts Avenue bridge. It took 14 months working with the city, but we got the neck of the bridge narrowed and the sidewalks next to Church Court widened. Even with the project completed and most of the units sold, we had a difficult time, for instance, finding a lender to give a mortgage for the unit in the old church tower. As with the school project, the neighborhood around Church Court has shown signs of revitalizing. People seem to view the area differently now, with greater optimism and a renewed sense of place."

Gund himself feels a strong sense of place about Boston. "Boston is the right place to do what we're doing. Although I'm sure that it could happen elsewhere, in Boston there's a great deal of interest in the quality of life. People are relatively sophisticated about design and they care about what gets built. Because of that, there tends to be more community input for projects here; in just the last two weeks, we've had five meetings with community groups on various projects." Peter Madsen emphasizes the importance of a developer knowing a community. "You have to have an idea of how a city will grow so that you can get in and develop properties before they become too expensive. While we do marketing studies, we do them mainly to prove to lenders what we already know will work."

Gund thinks that a developer should have a vision for, as well as an understanding of, a city. "I think that a city should be a mix of old and new and that the new should be used to stitch together the old, to create spaces that bring people together. We tried to do that at Bulfinch Square. Middlesex County owned the buildings and planned to tear them down to build a parking garage for the high-rise county courthouse building across the street. It wasn't just the historical and architectural significance of the buildings that prompted us to want to save them. It was the opportunity to create a focus for a *community in need* of revitalization—an open space that could accommodate neighborhood gatherings and that would visually link the courthouse to the county records building on the other side of the site."

"We worked with every level of government," continues Madsen, "to make the project happen. First, we got the buildings considered for listing on the National Register, which discouraged the county's demolition plans. We, along with the City of Cambridge and the Cambridge Multi-cultural Arts Center, then negotiated an agreement with the county where it would lease the buildings to the arts center for 99 years at a $1 per year rent. The arts center assigned the lease for the buildings to us along with its Urban Development Action Grant in exchange for our rehabilitating the buildings and subleasing space back to it. The private financing for the project came in the form of industrial revenue bonds, secured by a letter of credit from Chemical Bank, and backed by a mortgage on the property and other security. We pay an in-lieu-of-tax amount of 20 percent of the gross rent, of which the city retains 25 percent and forwards the remainder to the arts center for its use. Near the end of the project, when we saw that it would generate excess investment tax credits, we also syndicated it among several investors. "The city, in the meantime, built a 520-car garage on an adjacent site using state and federal funds. They reserved, at no charge, 60 spaces for the county, which took the parking pressures off of our site."

"The multi-cultural arts center," says Gund, "occupies a former courtroom in the Old Superior Courthouse. The other courtrooms will be used as offices; we've furnished one of them with an office landscape system to show prospective tenants how they might use the spaces without lowering the ceilings or building full-height walls.

"We separated the Old Superior Courthouse and the Bulfinch Building by demolishing an Early 20th-Century connector between the two. That allowed the creation of a central open space with a small pavilion at one end and an amphitheater, which is not yet built, at the other. We had a lot of exterior repair work to do, matching brownstone trim and several different kinds of brick. One disagreement we had with the Park Service during the rehabilitation was over the rebuilding of a wall exposed during the demolition. They thought that the wall, since it was new, should look modern—distinctly different from the older building. We wanted to copy the masonry detailing of the adjacent wall, so we compromised by building a masonry wall with windows in the spirit of the original. Other than that, complying with the standards presented no problems."

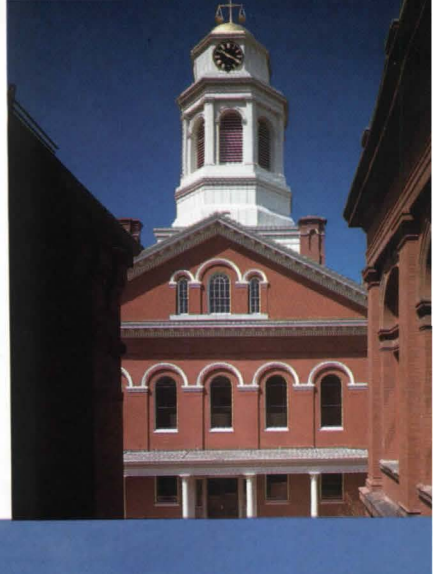
Gund laments the likely elimination of the rehabilitation investment tax credits by the Reagan administration. "I'll be sorry to see them go; it was a good program that has done a lot of good. Developers who don't like following the rehab standards think that they should get something for nothing, that the tax benefits are a right."

A good percentage of his office's work, nevertheless, is with other developers. "Being developers ourselves," says Gund, "it's easier, not harder, working for other developers. We understand the process and the financial issues. Our own work also has given us a better sense of where to spend the money." "We don't second guess our developer clients," asserts Madsen, "but we do help them with programs such as the Investment Tax Credit because we've gone through the process so many times ourselves."

Gund is optimistic about architects working as and for developers. "Developers have become more sophisticated. They seem more interested in quality—a value shared by most architects. It's a good time to be in the development business."

He might have added that it's also a time to do good in the development business, for what distinguishes the development work of Graham Gund Associates is not its quality, although that is certainly worth emulating, but its social consciousness. The firm has made profits rehabilitating buildings that no one else would touch and revitalizing neighborhoods that no one else thought worth the effort. They've shown that, as Gund says, "good architecture pays"—that in development work, architecture does, indeed, matter.

Thomas Fisher ■







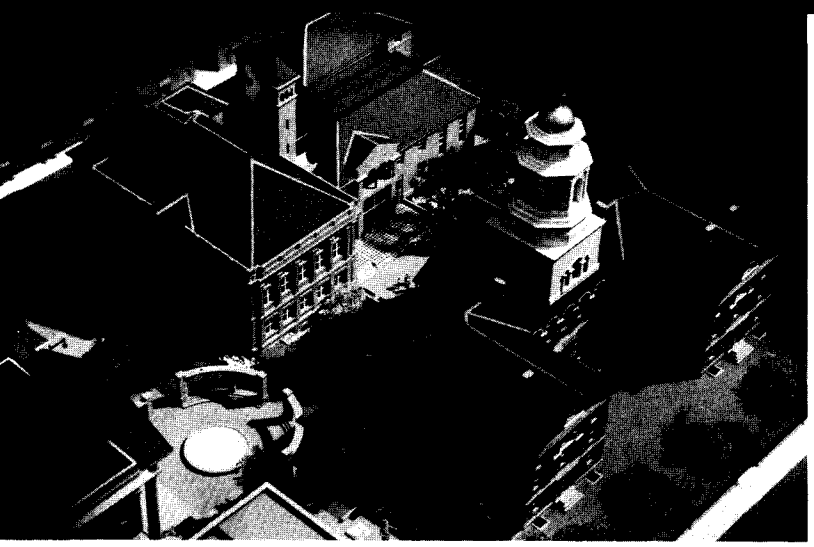
The courtrooms in both buildings (above and right) contain elaborate plaster ceilings, stenciled walls, and ornamental railings and light fixtures—all carefully restored. Prior to the rehabilitation, people removed such building elements as railings and balusters, so those had to be recreated from what remained. The sales office in the Bulfinch Building (above) contains an open office landscape system to demonstrate to prospective tenants how they might furnish the courtrooms without destroying the spaces. The Cambridge Multicultural Arts Center occupies part of the Old Superior Courthouse (right), using a courtroom as a theater. The original balcony surrounding the courtroom is ideal as a lighting platform.

The central block of the Bulfinch Building was designed by Charles Bulfinch in 1814. In 1848, Alexander Parris added two courtroom wings and unified the building's exterior with round-headed windows. The Old Superior Courthouse (far right) has three sections built in 1877, 1889, and 1924.

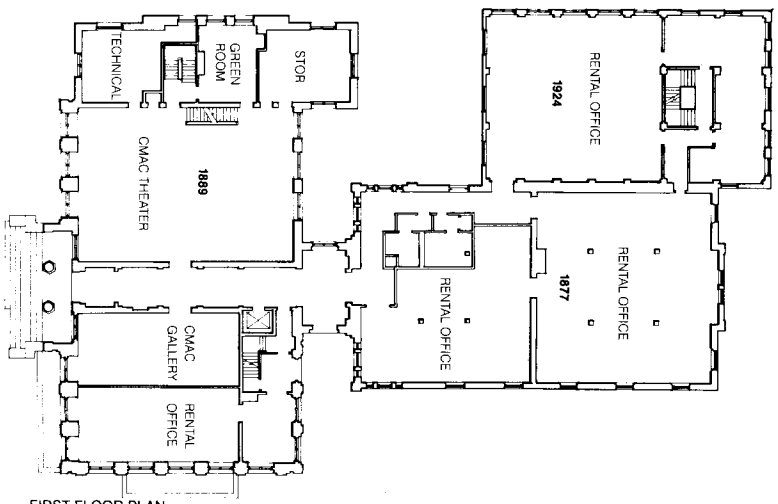
Every space in both buildings has been used, resulting in wonderfully angled rooms under the roofs and rooms containing brick vaulting and rough granite columns in the basements. A restaurant, which occupies part of the old courthouse basement, has access to the courtyard through a stepped terrace.

The buildings' exteriors have been as carefully restored as the interiors. New brick matches the old, new tinted cast concrete matches the old brownstone, and a rebuilt Classical colonnade at the back of the Bulfinch Building matches that shown in old photographs. Where Gund's office had to add an entirely new exterior wall, they designed round and rectangular fenestration that is clearly new but in the spirit of the old building.



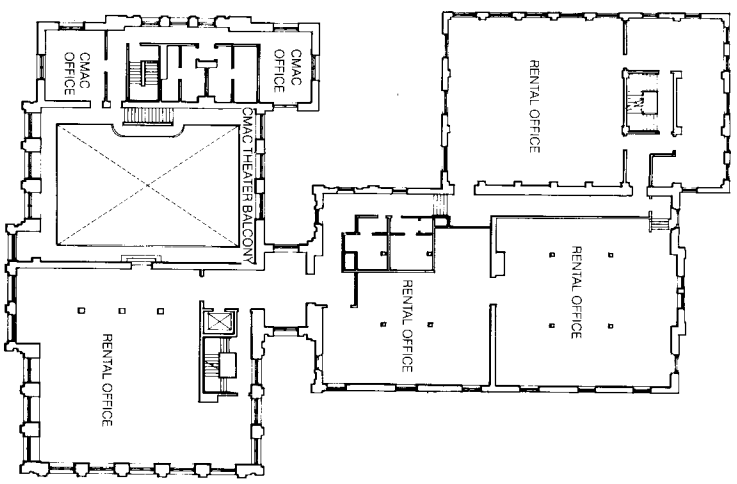


The model of Bulfinch Square (left) shows the Bulfinch Building on the right and the Old Superior Courthouse on the left. The proposed amphitheater will use the county records building's steps for seating. The two-story gabled projection on the Old Superior Courthouse that faces the courtyard was changed after the model's construction to match more closely the original brick and brownstone details. The first- and second-floor plans of the rehabilitated buildings (below) closely follow those of the original courthouse. Code requirements were met by the judicious placement of new stairs and the code officials' acceptance of some of the old stairs. An inclined lift is provided in the Bulfinch Building for the handicapped.

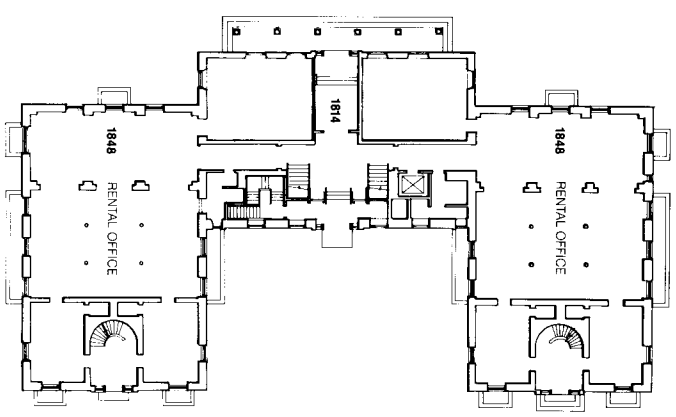


FIRST FLOOR PLAN

OLD SUPERIOR COURTHOUSE

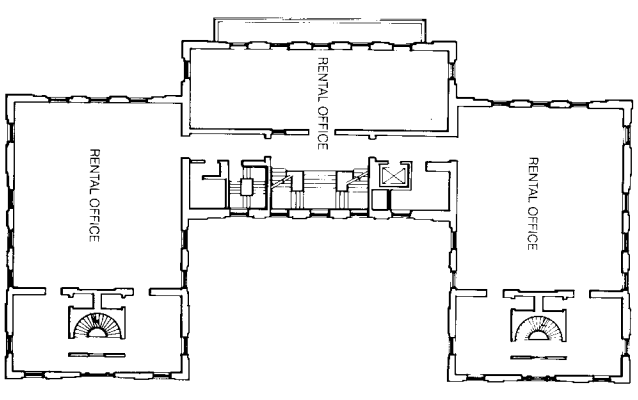


SECOND FLOOR PLAN



FIRST FLOOR PLAN

BULFINCH BUILDING



SECOND FLOOR PLAN

Project: *Bulfinch Square, East Cambridge, Mass.*
Original architects of Bulfinch Building: *Charles Bulfinch, Alexander Parris.*
Architects: *Graham Gund Associates, Inc., Boston, Mass. (Graham Gund, Peter Madsen, David Perry, principals in charge; Franklyn Lucas, project associate; Frank Edwards, Blake Allison, Eric Hollenberg, Eric Maltman, Jim McComas, Karen Fairbanks, project team).*
Client: *Bulfinch Square Limited Partnership.*
Site: *former Middlesex County Courthouse on one city block in East Cambridge.*
Program: *gallery, theater, and offices for local arts and cultural organization; restaurant; and commercial office space.*
Structural system: *existing masonry bearing walls, new steel frame and deck, concrete slab on grade.*
Major materials: *brick, granite, and brownstone exterior walls, slate roofs, fiberglass insulation (see Building Materials, p. 142).*
Mechanical system: *gas-fired boiler, cooling tower, heat pumps, electric convectors.*
Consultants: *Carol Johnson and Associates, landscape; LeMessurier Associates/SCI, structural; Francis Associates/SCI, mechanical; Architectural Preservation Associates, ARJ Inc., historic finishes; Herman Miller, furnishings; Edgewater Laboratories, clock restoration.*
General contractor: *Erland Construction Inc.*
Costs: *withheld.*
Photos: *Steve Rosenthal.*

Robert Davis
Small Town Entrepreneur

In the grand tradition of Florida resort developers, Robert Davis is building the Panhandle's answer to Henry Flagler's Palm Beach. The new town of Seaside, Florida, was planned by Miami architects Duany & Plater-Zyberk, then turned over to town architects who follow a most unusual urban code.



Robert and Daryl Davis. Photo: Steven Brooke.

Robert Davis is conferring with a carpenter at work on a picket fence. He's annoyed; the owner never submitted her pattern to the Seaside Administration for review. Now he discovers it's not right; the pickets are spread too far apart and the sample run looks stocky and awkward. After a quick on-the-spot consultation, a compromise is reached: same pickets, new pattern. The carpenter continues, and Davis moves on to deal with the latest snafu—a delayed liquor license—at the Seaside grill, due to open in two days.

So goes the daily routine for this maverick developer, code-enforcer, restaurant owner, surrogate architect, and high priest of Seaside, Fla., an oceanside resort whose slogan reads "the new town, the old ways." Davis inherited the 80 prime acres on the Florida Panhandle now known as Seaside from his grandfather, a department store magnate in Birmingham, Ala., who'd bought the land to build a summer camp for his employees on the "Redneck Riviera." The store partners squelched that idea, and the land lay fallow for decades, until Seaside's first house, a red 1940s style beach bungalow, went up in 1981.

Davis, a self-defined architect *manqué* who chose business over architecture as a graduate student, worked for several midrange Miami developers before setting out solo in 1973. His timing for Seaside was terrible. The Seaside Community Development Corporation set up shop in 1979, just as the recession bottomed out. But according to architects Andres Duany and Elizabeth Plater-Zyberk, that bad-times delay was the best thing that could have happened to Seaside. For two years, Davis and his wife Daryl toured the South in a red convertible, searching for the perfect small-town prototype. For two years, his architects tested it in university studios, tinkered with the master plan, zoning and building codes, and corresponded with Leon Krier who functioned from London as the project's informal advisor.

The Town of Seaside, Florida, winner of a 1984 P/A citation for urban design, is now 40 houses strong, and building. Of the eight zoning categories (facing page, bottom) only two—types VI and VII, both residential—have been tested in construction. The zoning code and complementary building specifications are enforced by developer Robert Davis, his construction supervisor, and town architect.

The result is a remarkably specific set of documents which spell out not only what is to be built where, but how. The master plan and urban code split the town up into eight zoning categories: four residential, three mixed-use, and one workshop/warehouse. Commercial space, hotels, and lodging are all concentrated at the city center; public, municipal functions, however, are scattered throughout the town, providing focal points for the various neighborhoods. This, the first of many departures from standard town plans, has both urbanistic and economic ramifications. Just as the presence of a public monument, be it a church or a city hall, increases a district's cachet, so it raises adjacent property values.

Other moves in the master plan, made for ostensibly urbanistic reasons, have proven sound economics as well. A second departure occurs in the treatment of the 2300-foot-long ocean front. Most Gulf shore development in this part of the Panhandle stacks condominiums at the water's edge, leaving inland lots to waste as "undesirable" and undeveloped. Seaside turns the pattern around, building inland along north-south residential streets and providing landlocked lots equal access to the ocean through community beach pavilions on the bluff (opposite).

The plan itself is a hybrid of European and American models, from Haussmann's Paris to nearby Grayton Beach, Fla. Similarly, the architecture of Seaside follows no single prototype, but is instead an eclectic mélange of many models, most of them Southern, ranging from the Charleston sidelot house (type VII in the code) to the antebellum mansion (type IV), to the ubiquitous American bungalow (type VI) as common to Cape Cod as to the Gulf Coast. The zoning and building codes work backward from these precedents, calculating those characteristics that are absolutely essential to the definition of the type. These are then mandated; the rest—style and detail—is left to the individual architects who actually design and build Seaside residences and public buildings. The Seaside plan is in fact motivated by two seemingly contradictory goals: overall consistency and cohesion balanced against what the architects call "authentic variety."

Afraid of scaring off potential buyers with an overly complex set of rules and regulations, Davis asked his architects for a one-page urban code. The document is entirely free of professional jargon: setbacks are explained as "yards," arcades as "porches," ancillary structures as "outbuildings." The simple language and graphic explanation disguise a relatively rigorous and unusual set of constraints ranging from mandated picket fences for deep front yards to a set percentage of front façade given over to porch, both regulations designed to preserve the street edge and street life. Building heights are specified and on-street parking is required. Outbuildings are encouraged for the sociological mix they may bring to a neighborhood when rented out to nonpermanent residents. Towers are "encouraged everywhere so that even the most landlocked house may reach for a view of the sea."

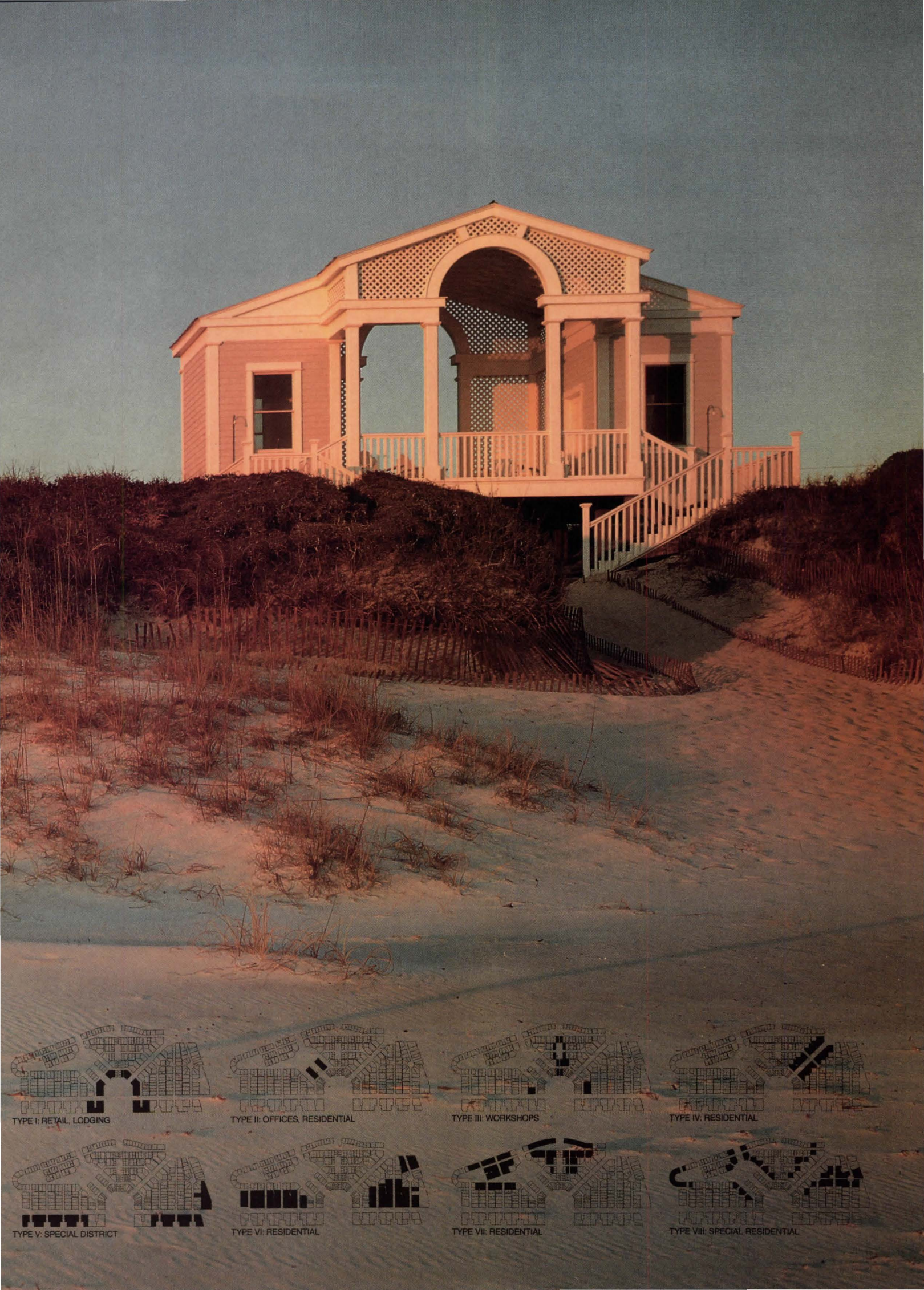
The building code—really a rough specifications list—is the last agent of control. Provisions range from admissible roof pitch to required hidden hinges on all kitchen cabinetry. Here, at the level of detail, is Davis's real gamble. It's fine for a developer to tell potential buyers what choices they have in carpet color, and bathroom fixtures, when he's building the houses himself, but quite a different story to exercise such strict control over buyers who build their own. Mandating porcelain cabinet fixtures, and crimped metal roofs isn't only unusual, but to some pundits, no doubt, *unsalable*. Significantly, Davis never availed himself of the counsel of marketing consultants, relying only on his instincts, and his architects. Seaside's success indicates that some buyers are both ready and willing to "put up" with such standards.

Having completed the code, Duany and Plater-Zyberk stay religiously away from Seaside. They leave most interpretation to Davis, his town architect, and construction supervisor. Not surprisingly, they are proudest not of those houses designed by established and trained architects, but of those designed by drafting or engineering services. These they prize for their very modesty, even mediocrity which, thanks to the code, never sinks too low, just as it never tries too hard.

In the effort to sponsor authentic variety, Duany and Plater-Zyberk have also tried to prevent any one architect from designing too many houses at Seaside. Town architects are rotated on a yearly basis, so that none leaves too strong a stamp on the town. The result, with 40 houses complete, is certainly more varied than would have been true for the work of one architect, but surprisingly, *not* as varied as the codes would allow. This homogeneity is in part a copycat syndrome: prospective buyers who see a Rose Walk cottage want one just like it. It is perhaps unfortunate that this section was the first and largest to be completed at Seaside. The planned unit development was built in part by Davis on speculation and designed by Orr & Taylor of New Haven, Conn. At 11 units, Orr & Taylor are the most built architects in Seaside, and their Victorian vocabulary, the most literal employed to date, is at present the dominant style at Seaside. Moreover, while Duany and Plater-Zyberk have stayed away, their students and associates have not. Of the five or six town architects, only one—Deborah Berke—was not a former student or employee. Variation in personal style between Tom Christ, Ernesto Buch, Derrick Smith, and Teofilo Victoria are inevitably tempered by common education or experience. As Seaside takes hold, however, other architects will be commissioned for other sites, and new interpretations of the code may well emerge, producing the desired but elusive variety. Leon Krier's own house, to be constructed this summer (see page 77), may well provoke an entirely new generation of Seaside spinoffs.

Plans for the downtown commercial district also promise greater variety. Steven Holl's commercial block, Walter Chatham's lodging house, Robert Stern's hotel, and Leon Krier's tower (see p. 78) will make of Seaside a real urban center, not just an unusually chic beach side bedroom suburb of Panama City. Of these grand plans, small pieces are already in evidence. Seaside's restaurant has expanded four times since opening. An outdoor crafts market run by Daryl Davis has opened for its second summer in cabanas designed by Deborah Berke. And the post office, true symbol of small-town America, opened this month in a "temple" designed by the developer himself.

Seaside has attracted a steady stream of visitors from its opening day. Chief among the sightseers: other developers. Two have since commissioned Seaside "graduates" Tom Christ and Deborah Berke to work the Seaside magic again in Florida, and also in New Jersey. Davis doesn't mind (imitation is the sincerest . . .) but spreads the story himself with a slide show entitled "Travels by Land Yacht." His audience, architects and developers alike, come to examine not only the town but its town father, whose ambitions for Seaside rival Henry Flagler's for turn-of-the-century Palm Beach. ***Daralice D. Boles*** ■


TYPE I: RETAIL, LODGING
TYPE II: OFFICES, RESIDENTIAL
TYPE III: WORKSHOPS
TYPE IV: RESIDENTIAL
TYPE V: SPECIAL DISTRICT
TYPE VI: RESIDENTIAL
TYPE VII: RESIDENTIAL
TYPE VIII: SPECIAL RESIDENTIAL

Lot sales started with the so-called Seaside "suburbs" at the eastern edge of the 80 acres. The first completed structure, the Red House (insert below, foreground), provides a rather workaday interpretation of the building code, taken to more elegant and exaggerated extremes in Deborah Berke's Hodges house (green house, facing page), her Gray house (insert, facing page), and Averett tower (below, left). At the other end of the stylistic spectrum are Orr & Taylor's Victorian versions of the code (insert, below in distance and following pages as noted). The code is as strict for landscaping do's and don'ts as it is for architectural details. No sodding is permitted, for example, and every effort is made to maintain the natural beach sea grass and shrubbery. All houses are supported on piles so that none disturb the site's natural drainage, with the added benefit to each of natural ventilation. The provision of on-street parking not only reduces traffic speed on residential streets but also eliminates the need for parking lots. Pedestrians travel a secondary network of midblock footpaths, introduced in the plan at the suggestion of Leon Krier who has acted as informal advisor throughout the development of Seaside. Krier's own house is to be built at Seaside this summer.



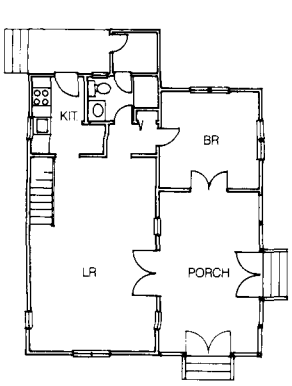
Deborah Berke's Hodges house (bottom, right) is the classic interpretation of the Seaside code, with its expansive front porch, deep front lawn and picket fence, low-profile tin roof, and attic. Moving counterclockwise below, other variations on the theme by one-time town architect Ernesto Buch (Galloway house) and Pensacola designer Robert Lamar (Shepard cottage) are virtually identical in plan but quite different in profile. Orr & Taylor's design, part of their special planned unit development Rose Walk (also inserts, facing page) is the most literal in its use of Victorian vocabulary. All four face Tupolo and Savannah Streets, easternmost of the residential streets. The code encourages the construction of outbuildings, such as the tower (D. Berke, architect, shown on the facing page).



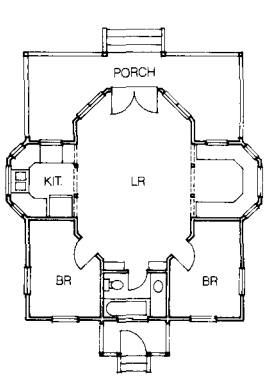




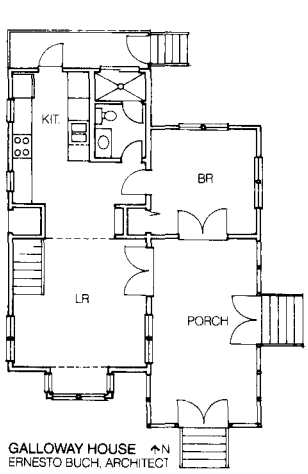




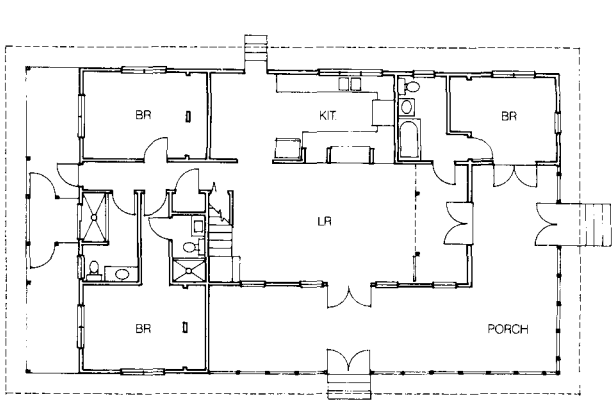
SHEPHERD COTTAGE N ↑
LAMAR DESIGN ASSOCIATES, ARCHITECTS



DREAMSICLE ← N
ROBERT ORR & MELANIE TAYLOR, ARCHITECTS



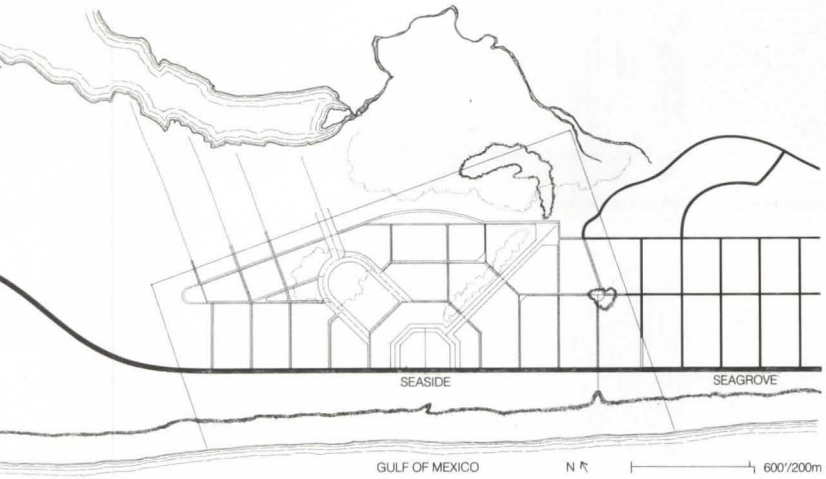
GALLOWAY HOUSE ↑N
ERNESTO BUCH, ARCHITECT



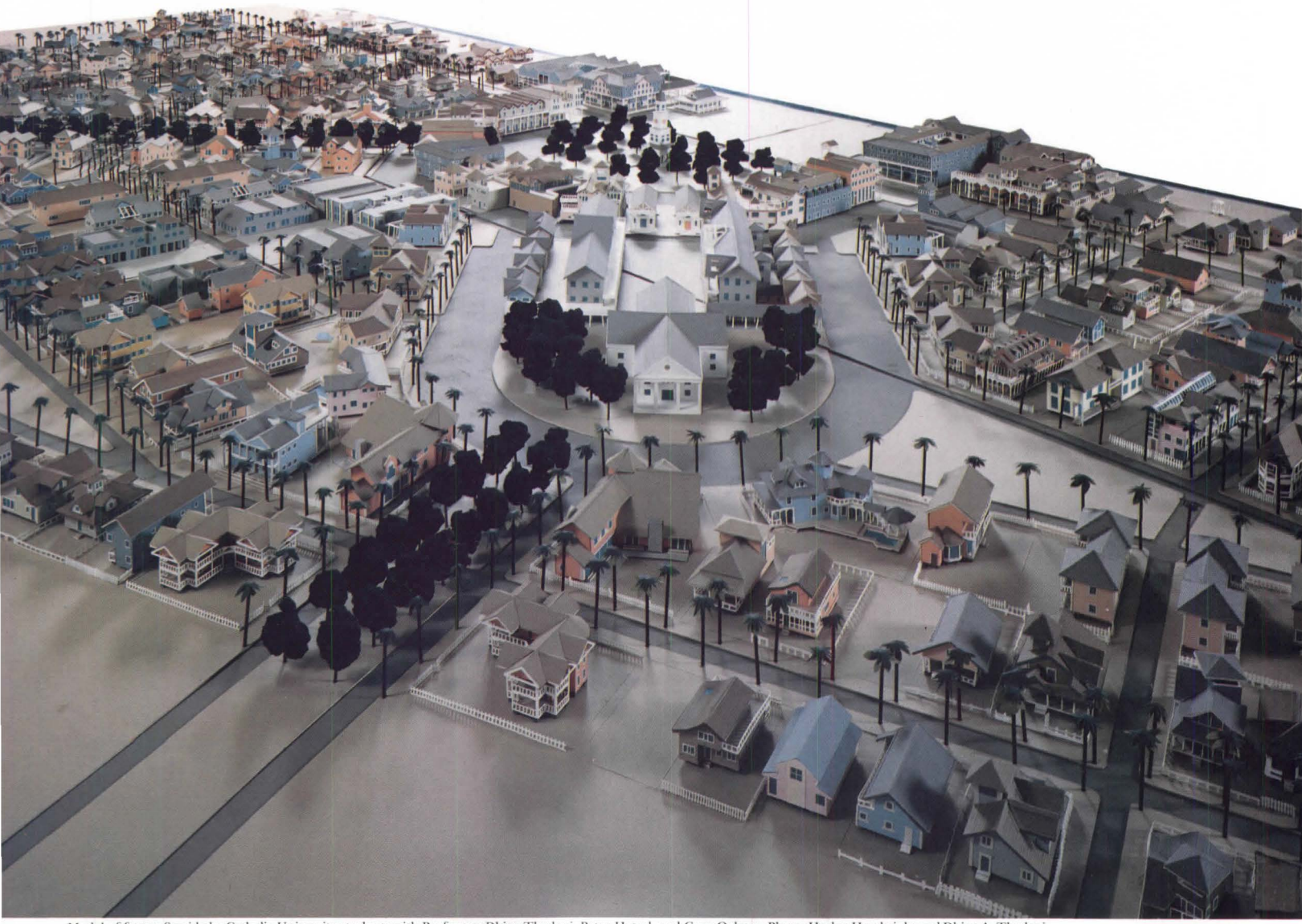
HODGES HOUSE
DEBORAH BERKE, ARCHITECT

↑N 10'/3m





TOWN PLAN AND CODE
Project: *Town of Seaside, Walton County, Fla.*
Planners: *Andres Duany & Elizabeth Plater-Zyberk, Architects, Coconut Grove, Fla. (Andres Duany, Elizabeth Plater-Zyberk, with Robert S. Davis; Ernesto Buch, Teofilo Victoria, principal assistants).*
Client: *Seaside Community Development Corp. (Robert S. Davis, president).*
Site: *80 acres with 2300-ft ocean frontage, straddling county route 30-A and cut by two gorges which locate the main square and easternmost residential street.*
Program: *master plan, zoning and building codes for resort with projected 450–550 dwellings and lodging units, downtown commercial district, town hall and other public buildings.*
Consultants: *Leon Krier, special consultant; Barrett Daffin & Carlin, civil engineering; A. Douglas Duany, landscape design; Daryl Rose Davis, interiors and colors.*



Model of future Seaside by Catholic University students with Professors Dhiru Thadani, Peter Hetzel, and Greg Oaksen. Photo: Harlan Hambright and Dhiru A. Thadani

BUILDINGS
Projects: *Hodges and Gray houses; Averett tower.*
Architect: *Deborah Berke, Washington, D.C.*
Clients: *Norwood & Jan Hodges, Anniston, Ala.; Richard Gray, Miami, Fla.; Dr. Jack & Rhoda Averett, Columbus, Ga.*
General contractor: *Warnerworks (Hodges, Gray); Al Bilelo (Averett).*
Sample costs: *$65,000 (Gray); $40,000 (Averett); $40,000 (Hodges; owner constructed in part).*

Project: *Shepard cottage.*
Architect: *Lamar Design Associates, Pensacola, Fla. (Robert Lamar, designer).*
Client: *Scott & Margaret Shepard, Birmingham, Ala.*
General contractor: *Ryanco (Jack Ryan).*

Project: *Galloway house.*
Architect: *Ernesto Buch, Miami, Fla. (Construction documents: Susan Mulcahy).*
Client: *Charles Galloway, Grayton Beach, Fla.*
General contractor: *Irv Lindaas.*

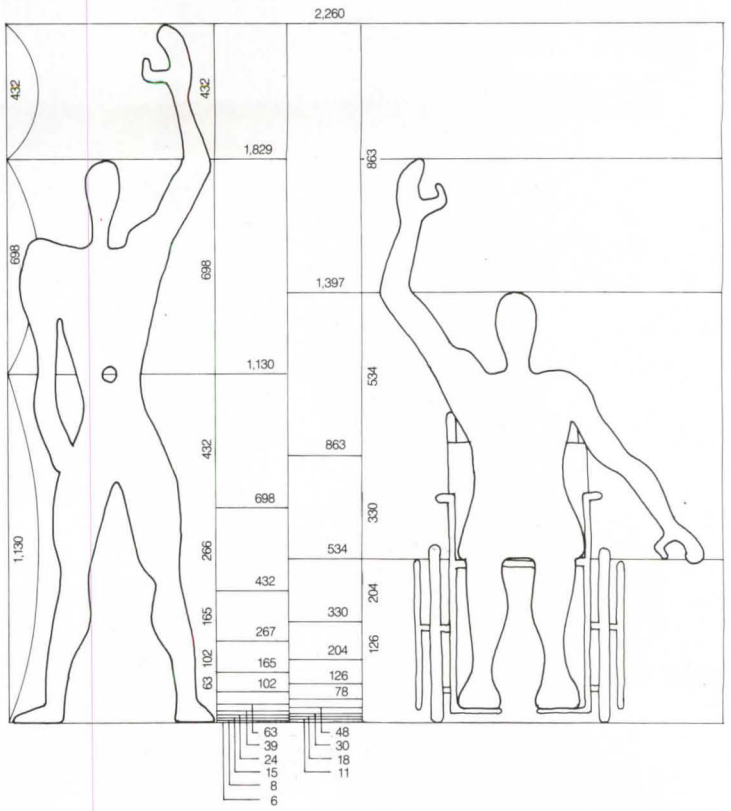
Project: *Rose Walk, an 11-unit development in Seaside.*
Architects: *Orr & Taylor, New Haven, Conn. (Construction documents: Graphic Media, Lamar Design Associates).*
Client: *Robert S. Davis.*
General contractors: *Omni-Phase Construction (Tim Patrick); New Creation Homes (Al Bilelo); Seaside Community Development Corp.*
Consultants: *Daryl R. Davis, Mary S. Patton, interiors, colors.*

Project: *Red House.*
Architect: *Robert S. Davis, based on a plan sketch by office of Duany & Plater-Zyberk (Construction documents: Service Engineers).*
Client: *Robert S. Davis (now rental/leasing offices for Seaside).*
General contractor: *Earl Alford.*
Structural system: *wood frame on wood piling.*
Major materials: *wood, metal roof, clapboard, sheetrock, painted plywood or tongue & groove pine and oak flooring.*
Mechanical system: *package unit heating, a.c.*
Photos: *Steven Brooke, except as noted.*

Enabling the Disabled



As government support lags, barrier-free codes have opened markets for an increasing number of manufacturers. We now see how accessibility can benefit us all.



Architects are no strangers to codes for the handicapped. Details once rarely thought of, such as the height of a door threshold or the grip of a handrail, are now commonly considered. Dimensions that once seemed odd, such as a three-foot-high drinking fountain or five-foot-wide toilet stall, now seem normal. The expectations of the able-bodied have come to reflect the limitations of the disabled.

That is due, in part, to the sheer number of disabled people in this country. Over 30 million Americans suffer from some sort of physical mobility problem, over 11 million people have visual impairments, and as many as 22 million people have varying degrees of hearing impairments. Add to that people with temporary handicaps—a broken bone, a child in a stroller, an arthritis attack—and the provision of a barrier-free environment becomes something almost everyone benefits from at some point. Designing for the disabled becomes, as architect Ruth Hall-Phillips of the Paralyzed Veterans of America put it, "a matter of designing for people's entire life span."

Code Words

One obstacle to that is, oddly enough, the conflicting requirements of the handicapped codes themselves. The American National Standards Institute developed the first handicapped accessibility standard (ANSI A117.1) in 1961, renewing it in 1971, and expanding it from 6 to 60 pages in 1980. Thirty-eight states, as of 1982, have adopted one of the two versions of the ANSI standard for their codes. Some states, though, have developed their own codes or have substantially modified or combined the two ANSI standards. In 1982, the Architectural and Transportation Barriers Compliance Board (ATBCB) released its own Minimum Guidelines for federally funded projects and, in 1984, the federal government published the Uniform Federal Accessibility Standard (UFAS) for use in its projects. While the two federal codes largely follow the technical provisions of the 1980 ANSI standard, they, along with the modified state codes, differ enough to make compliance sometimes difficult, especially when more than one code applies to the same project.

Fortunately, those code differences are slowly being resolved. More states are adopting the 1980 ANSI standard as the basis for their codes, while the federal government is moving toward making UFAS the single standard for all federally funded and federally built projects. A single standard, though, is probably several years from realization.

The remaining differences among the regulations rest on some long held differences between those who implement and those who benefit from the codes. Many disabled people oppose some of the provisions in the ANSI Standard. Controversial provisions include the alternate three-foot-wide toilet stall allowed in the ANSI Standard, considered by many disabled people to be unusable, and the turning diameter of a wheelchair defined in the ANSI standard as five feet, considered by some to be too small.

Regulatory agencies also have thrown up barriers to a single code. Vice-President Bush's Regulatory Review Task Force, for instance, considered the ATBCB Minimum Guidelines, released just prior to President Reagan's taking office, to be "overzealous," prompting the deletion of the more costly requirements. The government also dropped from the federal codes requirements covering finish materials and windows because of a perceived lack of research justifying the limitations.

Amidst all of that wrestling with the codes, important questions go largely unanswered. As Gerben Dejong and Raymond Lifchez wrote in the July 1983 issue of *Scientific American*, "There is little dispute over the specifications of an accessible bathroom, but there is no agreement on how many accessible bathrooms there should be or how they should be spaced throughout a building. It is the implementation and application of standards that have caused major difficulties for practicing architects."

Questions about the proper application of standards extend to the management of the building once completed. Says Ruth Hall-Phillips, "The handicapped codes are both too rigid and too flexible. While some requirements, such as the alternate stall, still don't meet the needs of many disabled people, other requirements may, in certain situations, be unnecessary. If handicapped parking spaces, for example, are never fully used in one place and in short supply in another, there should be enough flexibility in the code to allow their being moved to where they are most needed." Dejong and Lifchez suggest one solution to such a dilemma. "What is needed is a technical assistance body that can offer creative solutions meeting both the letter and the spirit of existing standards and codes. What is also needed is a decision-making body that can render these creative solutions and compromises legally binding." While some federal agencies, such as the ATBCB, do pass legally binding judgments and have an office of technical assistance, nothing like that described by Dejong and Lifchez yet exists.

Costs and Benefits

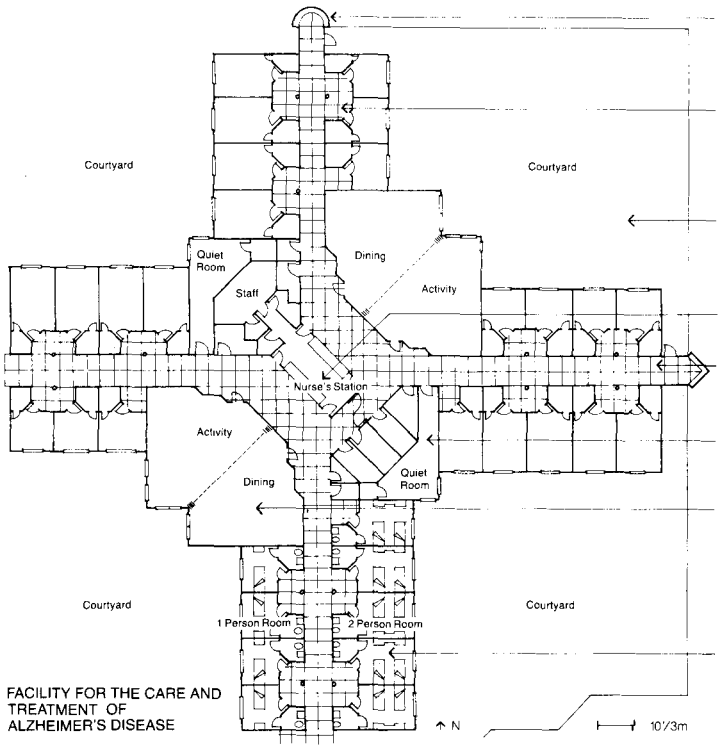
The elimination of costly provisions in the ATBCB Minimum Guidelines is but one example of how economics has clouded the issue of rights for the handicapped. The public debate no longer centers solely on what standard to follow. It has taken a decidedly utilitarian turn, questioning the costs and benefits of a completely barrier-free environment.

The debate seems most pronounced among the users and providers of public transportation. Section 504 of the 1973 National Rehabilitation Act requires that all federally assisted public transportation be made accessible to the handicapped. However, the Reagan administration has eased up on the enforcement of Section 504, allowing New York City, for instance, to avoid installing elevators in its subway stations as long as at least half of the buses have wheelchair lifts. Research showing that few disabled people use public transportation and that, in some cases, it costs less to transport them privately than to make every public transportation station accessible has certainly influenced the government's interpretation of Section 504.

The courts, meanwhile, have interpreted the law more narrowly, largely agreeing with the disabled community that partial accessibility does not satisfy Section 504. In the New York City case, for example, the court has ordered that at least 54 subway stations be made accessible, leaving it up to an advisory panel to determine exactly where and how that would be accomplished. At the same time, other research has shown that few disabled people use public transportation simply because it is inaccessible and that, as researchers at the Transportation Center at the

Photo preceding page: American Olean

These barrier-free designs offer prototypical solutions to various building types. The accessible hotel room and house (bottom) were developed by the firm Barrier Free Environments for the North Carolina Department of Insurance. The notes include recommended as well as required details. The Tacoma Area Center for Individuals with Disabilities, a resource center for the disabled (middle) designed by the firm Architects Reed Reinvald, integrates the needs of people with various disabilities into one facility. The same firm has designed, for the Hillhaven Corporation, a facility for people with Alzheimer's Disease (top). Its details are a creative response to needs of the mentally disabled. While not identical, the reaching dimensions that the codes recommend for a person in a wheelchair (left) are remarkably close to those of Le Corbusier's modular man.



Corridors have curved or angled ends to lead confused wandering patients back to their rooms

Each pair of patient rooms has an indented porch along the corridor so that patients can sit and watch passing activity, with a shelf for placing plants or other personal items

The facility has several enclosed courtyards, each containing different features: an aviary, vegetable gardens, water and flower gardens, or a petting zoo. All plants are edible.

The nurse's station (glass enclosed for the nurse's protection) is no more than 90 feet from a room

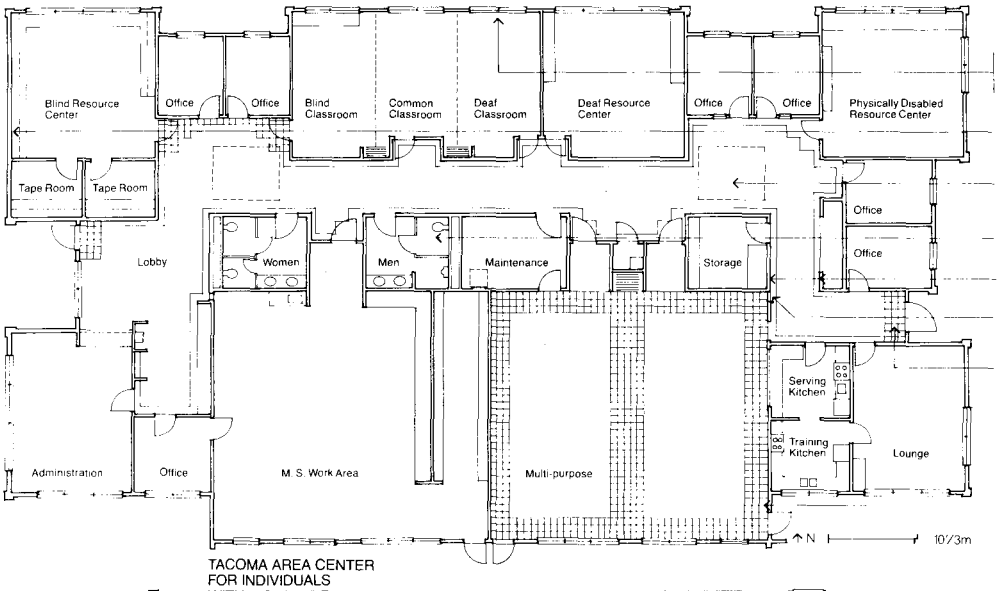
The facility is divided into 60 bed wings, allowing patients with different symptoms of the disease to be separated

The quiet room is for the relatives of patients to rest or for staff to isolate violent patients

All common spaces such as the dining and activity rooms occupy the center of the cross-shaped plan. The facility can be enlarged by adding cross-shaped units.

The facility has both single and double rooms with fully accessible toilet rooms and furnishing

FACILITY FOR THE CARE AND TREATMENT OF ALZHEIMER'S DISEASE



North facing windows to prevent glare obstructing interpreters for the deaf

North facing windows provide even light for partially blind

Finish Colors minimize "saturation" for the blind where dark colors tend to disappear

Skylights to give orientation to partially blind

Entire facility accessible by wheelchair

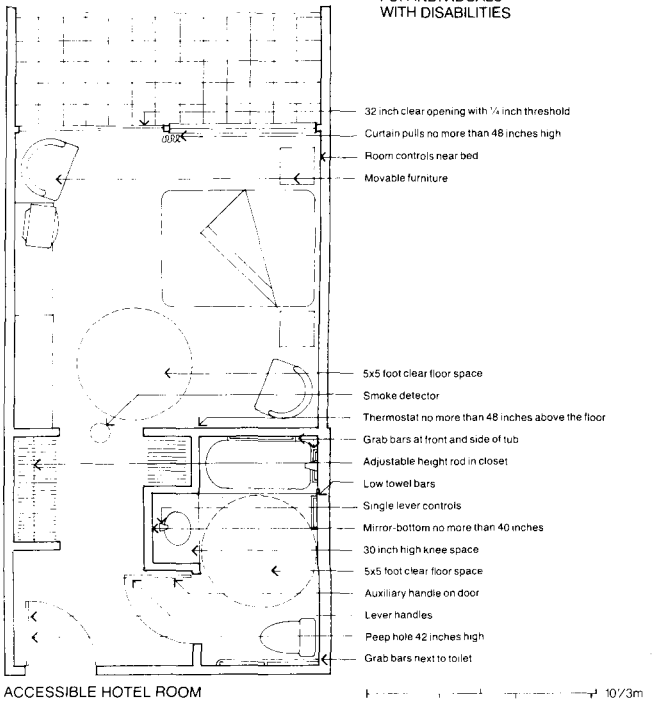
One wall textured, the other smooth to help orient and direct blind people

Vertical light strip opposite door to orient partially blind

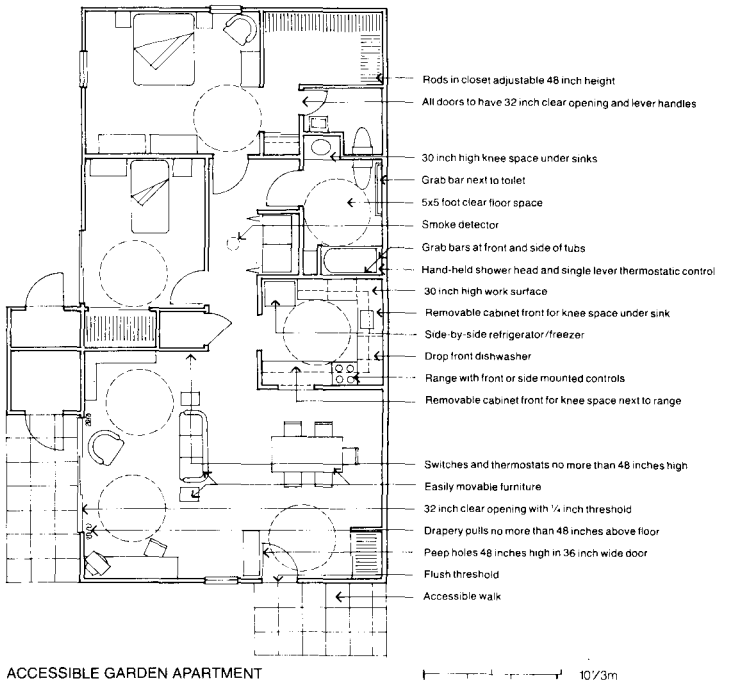
Textured flooring demarcates entrances to facilities for the blind

Textured floors around multi-purpose room aid emergency egress for blind people

TACOMA AREA CENTER FOR INDIVIDUALS WITH DISABILITIES



ACCESSIBLE HOTEL ROOM



ACCESSIBLE GARDEN APARTMENT

GGCG

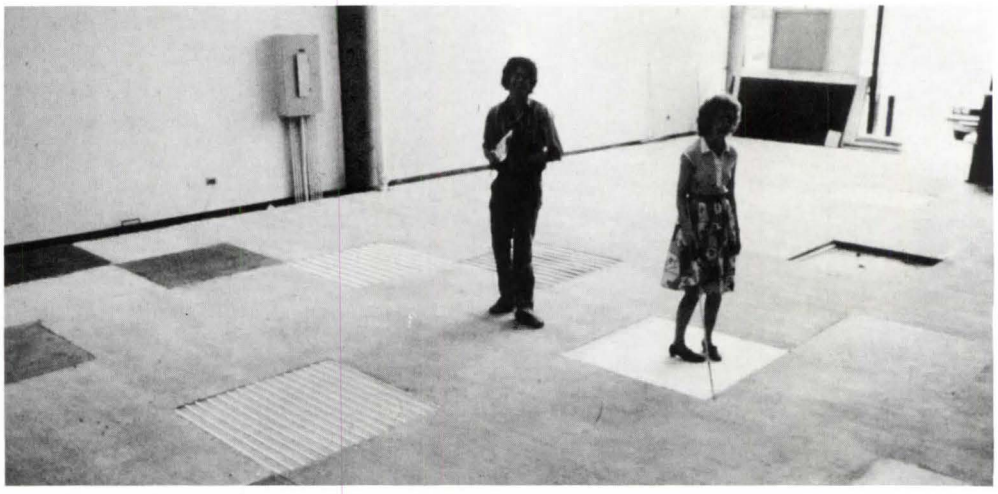
Helvetica Medium | Condensed Gothic | Optima | Microgramma

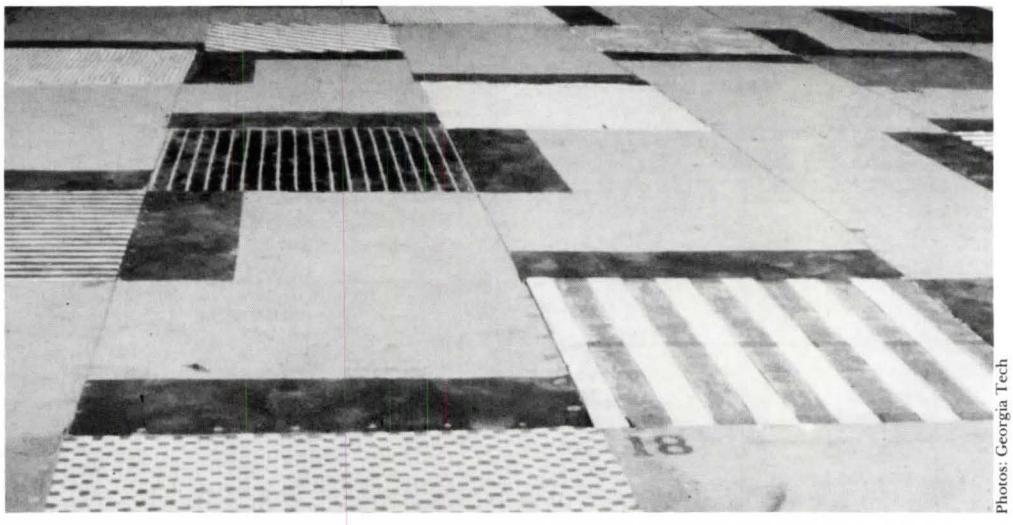
University of Tennessee have found, "it is not possible to recommend a single transportation solution that is clearly the most cost effective for all handicapped people in all solutions. . . . Most likely, some combination of alternative solutions will be required, each focusing on particular needs of particular market segments." Those solutions might include elevator-equipped transportation centers, public buses with wheelchair lifts, lift or ramp-equipped vans, or a subsidized taxi service.

The provision of special services gets a mixed response from the disabled community. Some, such as architect Ronald Mace, president of Barrier-Free Environments, argue for a "universal design" of buildings and products that would "accommodate the needs of all people," eliminating special provisions for the handicapped. Other disabled people seem not to mind special provisions as long as their needs are met. The problem here, as Stanley Stavinski of the Eastern Paralyzed Veterans Association sees it, is that "the public often fears that there will be no end to the types of disabilities that must be accommodated or the special provisions that must be made. They don't see that the law draws the line with accessibility, usually at the point of a person sitting upright in a wheelchair."

That fear gets us back to the question of cost. In a new building, the additional cost of making a building accessible is minimal—"zero" says Mace; "only about ½ of 1 percent," says Stavinski. In an existing building, though, "the costs vary widely," according to Mace. "But if you're innovative, accommodating the handicapped need cost no more."

One way of putting in perspective the cost of making a building accessible is to compare it with the cost of people who must otherwise aid the disabled. The University of Michigan Architecture and Planning Research Laboratory has shown, in a full-scale study of hospital patient rooms, that "almost anything that enables the patients to act on their own, without need to call a nurse, saves the hospital money," according to Professor Jonathan King. Dejong and Lifchez offer another way of considering the cost of handicapped accessibility. They suggest, in lieu of a cost/benefit approach that asks whether "overall costs (are) reasonable in light of anticipated benefits," a cost-effectiveness approach that asks "how, in the face of limited resources, can a particular right be honored or societal responsibility be met in the least costly or most cost-effective way?" What's significant about the latter is that it views handicapped accessibility as primarily a design rather than a





Photos: Georgia Tech

O Good × Poor – Not given	Asphalt	Brick	Carpet	Concrete	Ceramic tile	Quarry	Resilient	Rubber	Vinyl	Wood	Terrazzo
Asphalt	–	O	O	O	O	O	×	O	–	O	O
Brick	O	–	O	×	×	×	O	O	O	O	×
Carpet	O	O	–	O	O	O	O	–	O	O	O
Concrete	O	×	O	–	×	×	O	O	O	O	×
Ceramic tile	–	×	O	×	–	×	O	O	O	O	×
Quarry	O	×	O	×	×	–	O	O	O	O	×
Resilient	–	O	O	O	O	O	–	O	×	O	O
Rubber	O	O	–	O	O	O	O	–	O	O	O
Vinyl	–	O	O	O	O	O	×	O	–	O	O
Wood	O	O	O	O	O	O	O	O	O	–	O
Terrazzo	O	×	O	×	×	×	O	O	O	O	–
Earth	O	O	–	O	O	O	O	–	–	O	O

Difference in Hardness Perceivable to Blind

O Good + Acceptable × Poor	Ambulant	Wheelchair	Blind	Elderly
Deep pile carpet	+	×	×	+
Low pile carpet	O	+	+	O
Resilient	O	O	O	+
Hard	+	O	O	+
Glossy (not slippery)	×	+	+	×
Slippery	×	×	×	×

Avoid carpet or use very low, dense carpet in high mobility areas.

Avoid surfaces which may appear slippery; such surfaces cause anxiety among the ambulant handicapped and elderly.

Floor Surfaces

Design for Accessibility by Robert James Sorensen, © 1979, courtesy McGraw-Hill, New York

The photographs (left) show the test facility used by Jon Sanford and Elliott Pavlos at Georgia Tech in their research into detectable ground surfaces. They found, contrary to many code standards, that texture is secondary in importance to the sound and resiliency of a surface. The charts (bottom) indicate the difficulties different types and conditions of surfaces present to disabled people. The four typefaces (top) were found by Georgia Tech researchers James Bostrom and Craig Zimring to be equally readable by the blind as long as they were all raised, upper case, and no more than two inches high. That contradicts the restrictions placed on typefaces in the current ANSI standard.

public policy problem. The issue is not whether we should or should not create a barrier-free environment, but how can we create it at the most reasonable cost. As Ruth Hall-Phillips put it, "Accommodating the handicapped shouldn't be seen as a design constraint but as a design opportunity, a challenge to the architect to be creative."

Accessibility Aids

Aiding that design challenge is the increasing number of products now available. Some industries have responded to the needs of handicapped people more strongly than others; the manfacturers of hardware and toilet accessories, for instance, offer a wider range of accessible products than, say, the manufacturers of railings. But almost every company whose products are affected by the handicapped codes should have products that comply within the next few years. "Producers now realize," says Ronald Mace, "that they can no longer avoid complying if they want to stay competitive. They also have begun to see that an accessible environment is easier on the able-bodied as well as people with disabilities." Automatic doors relieve everyone of manual effort; grab bars in showers protect everyone from falls; telephone volume controls help everyone hear better in a noisy environment; "talking" exit signs aid everyone's evacuation of a building.

Many familiar products comply with the handicapped codes: lever handles; flush thresholds; glue-down, low pile carpet; rubber flooring; and grab bars—to name but a few. Among the newer, less familiar products that comply with the codes, sophisticated mechanics and electronics seem to dominate.

One company will soon offer a sink, with flexible pipe and a hinged arm, that adjusts in height to accommodate people standing or sitting. Another company makes faucets and valves that operate with an electronic sensor, and several make faucet controls that operate with the push of a button or bar. Among the tubs on the market, one of the more innovative has a side panel that lifts up to allow a person to slide onto its seat and that pulls down to form the side of the tub, complete with a watertight seal to prevent leakage.

To accommodate the 22 million hearing impaired, sound system manufacturers have adapted infrared and radio frequency technology for sound amplification in theaters or auditoriums. Both technologies utilize a transmitter, located at strategic points in the hall, and a headset receiver, worn by the listener, to amplify the voices of people on stage without disturbing others in the audience.

Voice-synthesis, along with Braille signage and wheelchair-height controls, has now made elevators highly accessible. And voice synthesis technology, combined with strobe warning lights, has made exit signs detectable by the deaf and the blind, as well as by able-bodied people blinded by smoke.

While windows are not covered in all of the codes, the ease of their operation obviously still concerns many disabled people. Just released is an electronically controlled window operator that opens and closes windows from a push-button preset control. A water sensor located outside prompts the command module to close the window when it begins to rain. Thermostatically controlled window operators will also soon be available.

Less programmable, but no less effective, are electronic door operators. Controlled by switches both inside and outside a door, many of these operators allow the door to be manually operated by the able-bodied. Their advantages lie in their allowing the use of heavier doors or doors requiring more pressure to operate than the 8.5 to 15 pounds pressure called for in the various codes. (At those numbers, manually operated doors may not stay shut if the pressure differences between the interior and exterior of a building are too great.) Other door closers, with hydraulic and pneumatic pistons, also meet the codes' pressure requirements while keeping the door shut. Delay adjustments, available on many closers, hold the door open for a preset time, allowing a handicapped person to pass.

Hardware, too, has become much easier for handicapped people to use. Door locks are available that can be thrown by simply moving the lever handle upright or by pressing a code into an electronic keyboard. Some panic devices now contain motion detectors that operate a door without even having to touch it.

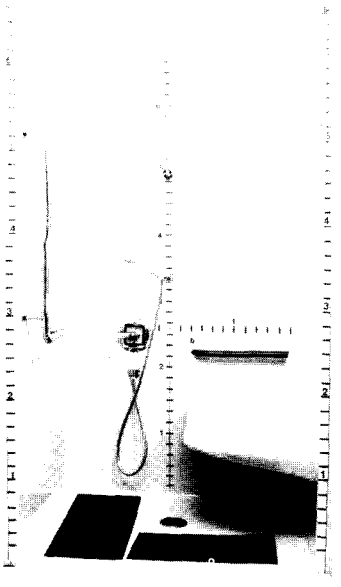
Despite the increase in barrier-free products, choosing a product is not always straightforward. For example, some products that are claimed to comply with the handicapped codes, in fact, do not. Alan Jacobson of Rehab Associates cites one example: a wheelchair-accessible shower that has a lip too high and ramp too steep for people in wheelchairs to use. When selecting an accessible product, every architect should ask to see some verification from the manufacturer that the product does indeed comply with the applicable codes. Another difficulty encountered when specifying products is the conflicting needs of some disabled people. A projecting, wall-hung drinking fountain might well serve people in wheelchairs but prove a hazard to blind people; a change in floor hardness might inform a blind person but hamper a person with mobility problems; a reverberant space might aid the blind person but confuse a person who is deaf. The solution to such conflicts demands not just the selection of the right product, but a careful consideration of how it will be used.

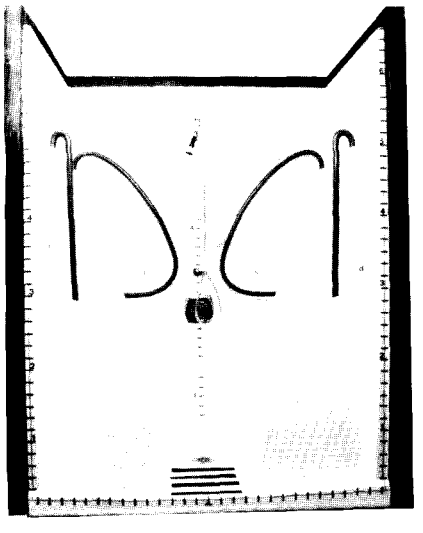
Researched Revisions

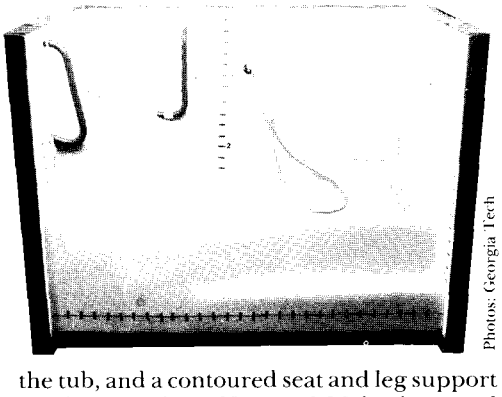
Such considerations demand a knowledge of disabled people's needs—something human factors researchers have only begun to piece together. Much research currently underway focuses on verifying handicapped code requirements and on setting new standards in areas not covered by the codes. For instance, James Bostrom and Craig Zimring at Georgia Institute of Technology have just finished research into the signage required in section 4.30 of the 1980 ANSI standard. The standard contains very specific language about the width-to-height ratio of letters used in signage accessible to the blind. The Georgia Tech research shows that the ANSI standard is "unnecessarily restrictive." The blind people who took part in the study read, with equal accuracy, type faces that violated the width-to-height ratios in the code as long as the letters were sans serif, upper case, raised off of the surface, and no higher than two inches. Wolfgang Preiser at the University of New Mexico has conducted additional signage research indicating that abbreviating rather than spelling out words makes them easier for blind people to read.

In those areas of the codes in which little research has been done, requirements are minimal. One such area in the ANSI standard deals with textured floor surfaces to warn blind people of an upcoming hazard. Jon Sanford and Elliott Pavlos at Georgia Tech are conducting research on detectable ground surfaces. Placing a variety of commonly used floor materials on an indoor test track, they have gauged the perceptibility of each material by blind and partly sighted people. They've found that, because blind people tap rather than sweep surfaces with their canes, "materials which rely on sound and resilient cues are more detectable than materials which rely on textural cues," although once blind people detect a change in surface, they tend to sweep their canes, making "texture . . . a secondary cue." The research shows that the ANSI standard isn't wrong so much as incomplete.

Other researchers are working on prototypes for accessible products. Robert Graeff at Virginia Polytechnic Institute and State University has developed a bathtub prototype that has an edge seat enabling people to sit and easily swing their legs into







Photos: Georgia Tech

The tub and shower prototypes (left) were developed by James Bostrom and Pascal Malassigne at Georgia Tech to accommodate people with various disabilities. The tub is for people with sufficient strength to lift themselves out of a wheelchair. The same physical strength is needed for the contoured shower seat made to fit into a standard shower. The symmetrical shower will accommodate hemiplegics regardless of which side of their bodies is paralyzed.

the tub, and a contoured seat and leg support within the tub itself. Pascal Malassigne and James Bostrom at Georgia Tech have developed a tub, for people who can transfer out of a wheelchair, that has a full-support cushioned seat, grab bars, and a hand-held antiscald shower head; a roll-in shower for people confined to a wheelchair that is smaller than anything now available; a shower that has symmetrical seats and grab bars for use by hemiplegics with paralysis in either the right or left side; and a contoured padded seat for standard shower stalls. Several of those prototypes should be ready for marketing by 1986.

Wolfgang Preiser and James Small's work at the University of New Mexico with electronic guidance systems (P/A, Jan. 1984, p. 148) reveals the controversy that can follow handicapped-related research. His guidance system utilizes both a tactile map that shows in relief various routes through a building or outdoor space, and an electronic tracking system that consists of a buried wire antenna emitting radio signals to a vibrator in the handle of a blind person's cane, and a radio beacon at key places along the route that conveys messages to the blind person through an earphone-connected pocket radio. The system, in Preiser's words, is "simple, easy to use, inexpensive, and unobtrusive." It also has the potential of serving the general population when exiting a building during a blackout or fire. While some blind people have lauded the guidance system, others have denounced it for making them dependent upon electronics and thus decreasing the independence represented by their canes. However reasonable those fears, the appropriate use of advanced mechanical and electronic technology still holds enormous promise for the disabled community.

The Results of Regulation

The variety of barrier-free products now available and research now going on refute what has become almost dogma in the last few years: the idea that regulations inhibit initiative and creativity. Here, a body of regulations has done just the opposite, instigating rather than inhibiting innovation in almost every building-related industry. As the codes have become more uniform and widespread, manufacturers have enjoyed a reliable market for their products, and architects, a consistent standard with which to design. It's not regulation, but the consistency of its content and enforcement that determines its effect on innovation.

Ironically, the administration's less strict enforcement of the codes, with the intent of spurring innovation, only creates more confusion and thus less of a market for new products or ideas. The handicapped regulations will not go away, however inconsistently enforced. Nor will the needs they've addressed or the markets they've opened. Architects should welcome that, for it means that the demand for architectural services related to handicapped accessibility, too, will not go away. There will, of course, always be architects who see only the costs and not the benefits of accessibility, who see the handicapped codes only as an unwanted constraint upon their design freedom. For them, the inhibition of creativity lies not in the regulations, but in their own lack of imagination—the one disability no code can address.

Thomas Fisher ■

Acknowledgments

We would like to thank the following people for their contributions to this article: Ronald Mace, Barrier Free Environments; Ruth Hall-Phillips, Paralyzed Veterans of America; Stanley Stavinski, Eastern Paralyzed Veterans of America; James Bostrom, Georgia Institute of Technology; Robert Graeff, Virginia Polytechnic Institute and State University; Jonathan King, University of Michigan; Mary O'Maley, Tubular Specialties; Bernice Steinberg, Otis; Kathy Rucki, Westinghouse; Florence Agosto, John Grund, LCN; Michael Pfeiffer, Tescor; Rose Jaffe, Sound Associates; Bonnie Peterson, Reese; William Thomas, AFW; Barbara Buttweiler, Williams Sound; Elaine Snyder, Schlage; Douglas Westbrook, Barrier Free Products; Nils Sellman, Power Access; Michael Fisher, Beneke; Robert Boote, Besam; Susan Van Vorhees, American Olean; Harry King, DGS; Richard Stoltz, EBCO; Donna Gosserand, Toce; Ned Littlehales, Dorma; Erica Bastian, HEWI; Julian Sterns, Construction Specialties; Joseph McGuire, Controlonics; Lorraine Werbiski, Emhart; Alan Jacobson, Rehab Associates.

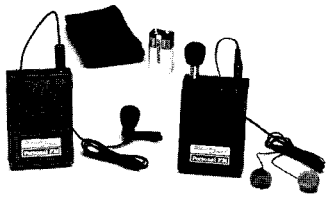
Further Reading

The book *Access for the Handicapped: The Barrier-Free Regulations for Design and Construction in all 50 States* by Peter Hopf and John Raeber (Van Nostrand Reinhold, New York, 1984) is a useful summary of the barrier-free regulations across the country. *The System*, developed by Ronald Mace and published by Information Development Corporation (360 St. Alban Court, Winston-Salem, N.C. 27104) is an excellent reference containing literature on hard-to-find barrier-free products. Another extensive reference is *Designing for the Disabled* by Selwyn Goldsmith (RIBA Publications Limited, 66 Portland Place, London W1N 4AD, England). *Barrier-free Exterior Design*, edited by Gary Robinette (Van Nostrand Reinhold, New York, 1985) is one of a few recent books that are amply illustrated and that focus on specific aspects of accessibility.

Technics-Related Products

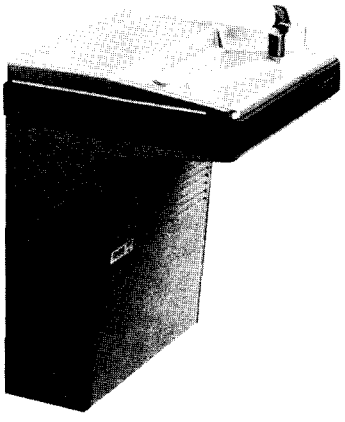
Hansa-Euromat thermostatic mixers regulate water temperature for shower, bath, bidet, and basin. Once the thermostat is set, it remains accurate to within one degree. The user needs only to adjust volume. Waterworks.
Circle 101 on reader service card

Elevator position indicator combines clear, natural-sounding speech and a visual display for visually and hearing-impaired passengers. The solid-state unit is contained in a rugged 14-gauge steel enclosure. It is equipped with a 20-watt amplifier to be audible in noisy environments. EECO, Inc.
Circle 102 on reader service card



The Personal PA System has an FM transmitter that connects to a sound system. The transmitter broadcasts over an area of 300 feet directly to the listener's receiver. A volume control on the receiver allows individual adjustment of sound level. A variety of earphones, headphones, and telecoil couplers make the system usable with or without a hearing aid. Suitable for churches, theaters, courtrooms, auditoriums, and concert halls, the system can also be used for simultaneous language translations or for interpreting visual messages to the blind. Williams Sound Corp.
Circle 103 on reader service card

Lifts to aid the physically disabled include stairway and vertical models. They are described and illustrated in a four-page brochure that lists standard features and optional accessories. The products can be used in schools, commercial and industrial buildings, and private houses. R.J. Mobility Systems.
Circle 200 on reader service card



Oasis® water cooler Model OEP8WM-AE can be operated by even severely handicapped people. Water flow is activated by a touch pad and runs for seven seconds before shutting off automatically. Tapping the pad with any part of the body will operate the cooler. Arms of a wheelchair fit under the edge of the splash basin. It produces eight gallons of chilled water per hour. Standard cabinet finish is sandstone vinyl laminated to steel; optional finishes include vinyl, enamel, stainless steel, and bronze. Ebco Manufacturing Co.
Circle 104 on reader service card

The Spectrum Voice Synthesizer uses microprocessor technology to provide instructions to elevator passengers in special circumstances, as well as routine floor announcements to aid the visually handicapped. There are several message options available in response to situations that may arise, so that the system can be adapted to match building requirements. Westinghouse Elevator Company.
Circle 105 on reader service card

Threshold catalog offers several types that allow access by the handicapped. They are no more than ½ inch higher than the floor, and have no more than ¼ inch vertical rise, with sloped portions no greater than 1:2. The 32-page catalog also covers weatherstripping and gasketing. Pemko Manufacturing Co.
Circle 201 on reader service card

Lightwave listening system allows hearing impaired to hear performances in public assembly areas. Sound Plus Infrared Professional Sound System will produce enough sound for those with moderate to severe hearing loss. The transmitter uses invisible lightwaves to send speech or music to individual lightweight wireless headset receivers. Transmission is confined to the room containing the sound source. It is interference free, unaffected by radio frequency signals, and personally adjustable to 112 dB sound pressure level. Controlonics Corporation.
Circle 106 on reader service card

Model 4300 door opener converts doors to power operation. It is used in conjunction with a conventional door closer on interior and some exterior doors. The door still can be operated manually independent of the operator, or it can be opened with a touch control, wireless wall control, or radio control. The unit, which plugs into a wall outlet, is easy to install without modification to door or jamb. Power Access Corp.
Circle 107 on reader service card

'Swing Clear' hinges can be used on new installations or to replace standard hinges to allow doors to open completely. For hospitals, institutions, and public buildings, they provide a completely clear opening when the door is opened 95 degrees. Stanley Hardware Div., Stanley Works.
Circle 108 on reader service card

Pool access ramp of stainless steel stands up to chemically treated water for the life of the pool, according to the manufacturer. For competitive swimming, the ramp is easily removed on its own wheels. Also available are freestanding parallel bars to assist the disabled to walk with the added buoyance of the water. AWF Company of North America.
Circle 109 on reader service card



Self-care bathing system, The Bather 2000, has a side-opening door that allows physically handicapped people to use the unit without assistance. Designed primarily for home use, it includes controls on a console that can be moved to be within easy reach; a built-in water temperature control for comfort and safety; a hydromassage system with whirlpool jets at two different levels; and a choice of sit-down shower or deep soak. The Bather fits in the same space as a standard tub/shower unit. The Silcraft Corp.
Circle 110 on reader service card

Washroom/institution vanities meet or exceed ANSI and ATBCB guidelines for knee and toe clearances, top height, forward reach, accessory locations, and faucet specifications. Cabinets are recessed and totally enclose hot water and drain pipes. The barrier-free lavatories and washroom accessories are offered in a 12-page catalog with color photos, descriptions, and guide specifications. Barrier Free Architectural Products, Inc.
Circle 202 on reader service card

The ML Series mortise lock is a nonhanded lock that interfaces with knob or lever trim. It is available with a combination of knob and lever trim to meet accessibility codes. It meets ANSI Grade I standards and is UL listed. PDQ Industries, Inc.
Circle 111 on reader service card
[*continued on page 126*]



The 8K lever handle lock, which meets handicap codes, is designed with all the functions of a keyed cylindrical lock. It has a breakaway knob driver, to resist forced entry, that can be adapted to existing 8K cylindrical locks. The hand of the lockset can be changed quickly to either right or left without removing keyed knob. Best Lock Corp.
Circle 112 on reader service card

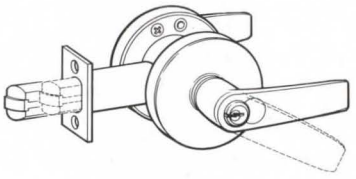
Paper towel dispenser/waste receptacle, designed for use by the handicapped, has a 12-gallon waste container and capacity for 600 C-fold, 800 multifold, or 1110 single-fold towels. Recessed, semirecessed, and surface-mounted models are available in the company's Designer Series, with doors offered in 35 standard colors, and Trimline Series in satin-finished stainless steel. Bobrick International.
Circle 113 on reader service card



Shower Model 99H for the handicapped has a seven-inch-high terrazzo base with stainless steel ramp. Threshold height is one-half inch for wheelchair access. It has a pressure-balanced single-lever mixing valve, wall-hung and hand-held shower, wraparound horizontal grab bar, vertical straight bar, and folding transfer seat. The unit is constructed of galvanized bonderized steel walls with one-piece top frame and integral curtain rod. Fiat Products, Inc.
Circle 114 on reader service card

Grab handles made from high-strength stainless steel offer secure hand holds. The bars have hidden welds and are electropolished to a high-gloss, corrosion-free finish. Lengths range from 18 to 41 inches, diameters from ⅝ inch to 2 inches. Custom lengths are also available. Electrolurgy, Tube Products Div.
Circle 115 on reader service card

Cabinets for wheelchair accessibility have a high toe space to accommodate the foot rest on a wheelchair. Each cabinet is equipped with two easy access slide-out trays and all interiors have wipe-clean surfaces. The sink, which is open underneath, has a valance to partially conceal the sink drain unit. Doors and drawer fronts have reverse bevels that make hardware unnecessary. Frames are solid oak; doors and drawer fronts are Formica laminate for easy maintenance. Merillat Industries, Inc.
Circle 116 on reader service card



Corbin 700 Series heavy-duty lever-handle cylindrical lockset functions as both latch and deadbolt. It features the installation ease of a cylindrical lock, security of a deadbolt lock, and strength of hardened steel components. For the handicapped it provides one-hand operation, 20-degree lever depression to fully retract the bolt, and a horizontal keyway for ease of operation. Corbin Div., Emhart Hardware Group.
Circle 117 on reader service card

Bathroom accessories catalog offers handicapped-code packages to make public washrooms meet requirements for accessibility. It also includes wheelchair transfer seats for showers and various grab bar configurations. A chart shows state-by-state requirements for grab bars in public facilities. Tubular Specialties Mfg. Inc.
Circle 203 on reader service card

Door hardware for the physically handicapped offers barrier-free accessibility. Described and illustrated in a four-page brochure, the products include lever designs, and knurled and abrasive-coated knobs. There is also a retrofit lever that can be installed on a doorknob. Schlage Lock Co.
Circle 204 on reader service card



Tri-Fount™ washfountain has three metering valves with a flow-timing range of 5 to 20 seconds. It can serve up to three people simultaneously from a single set of plumbing connections. It is easily installed and has barrier-free access. Bradley Corp.
Circle 118 on reader service card

StairLIFT® can be installed on either side of a straight flight of stairs with a maximum travel distance of 17 feet-11 inches. It is partially prewired and plugs into any 115V, 15 amp outlet. Standard equipment includes seat belt, back rest, and two arm rests. A hand crank can move the seat manually if necessary. The seat swivels and locks in position when the user is getting on or off. Foot rest and seat can be folded up out of the way when the lift is not in use. Inclinator Company of America.
Circle 119 on reader service card

Infrared Listening System uses a lightweight device requiring neither wires nor cables. The unit receives sound signals via infrared light transmitted from the theater sound system. The components, manufactured by Sennheiser Electronics, West Germany, were developed and adapted for large auditoriums by Richard Fitzgerald. There is also a device for those who require hearing aids. Sound Associates, Inc.
Circle 120 on reader service card

Symbol of accessibility signs are available in embossed steel, embossed steel with reflective beads, cast aluminum, and polyester. They are included in a 72-page catalog of identification products. Also available are Three-in-One™ signs in Braille, tactile raised letters, and visual letters, as well as identification plates with Braille markings. Seton Name Plate Corp.
Circle 205 on reader service card

Wheelchair lifts, designed to operate inside or outside in almost any weather, allow a person confined to a wheelchair independent access between the ground and the doorway. The 12-square-foot platform has a nonskid surface, and the ramp locks in the up position when the unit is operating. In the event of a power failure, it can be operated manually. National Wheel-O-Vator Co., Inc.
Circle 121 on reader service card

Parcourse® Fitness Systems, for indoor or outdoor use, are self-guided exercise facilities. They can be as long as a two-mile course or as compact as a 16′ x 8′ x 30″ site. Each course has carefully worded signs and illustrations explaining how to use the apparatus provided. Joint use circuits and clusters can accommodate both the able-bodied and the handicapped, eliminating the need for duplication. Information about the various systems is included in a four-page brochure. Parcourse Ltd.
Circle 206 on reader service card

Entrance accessibility brochure explains the problems encountered in maintaining proper control while making entrances accessible to the handicapped. The 16-page brochure describes special products for solving these problems and includes specifications. LCN Closers Div., Schlage Lock Co.
Circle 207 on reader service card



An extended wall-mounted drinking fountain, Model 1075, is a wheelchair-accessible unit. Constructed of white or tan polymarble with rounded corners for a smooth appearance, it is equipped with polished chromium-plated vandal-resistant bubbler and front push plate. It also has a vandal-resistant bottom plate and integral mounting brackets. Haws Drinking Faucet Co.
Circle 122 on reader service card
[*continued on page 128*]

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DESIGN COMPETITION SUFFOLK COUNTY COURTHOUSE ISLIP NEW YORK

Suffolk County, New York, through its Department of Public Works and in conjunction with the Special Courts Committee, is sponsoring a national competition for the design of a major new County Court Complex.

Registered architects are invited to send a letter of interest. A Request for Qualifications will then be forwarded containing details of the competition and names of Jurors. Based on the response to this request, five firms will be selected to attend a briefing where they will receive a copy of the program. These finalists will be offered $25,000 to defer submission expenses. The winner of the competition will be commissioned to be the Architect for the Complex.

Milestone Dates	
Letter of Interest	August 1, 1985
Response to Request for Qualifications	August 15, 1985
Announcement of Finalists	September 3, 1985
Briefing/Release of Program	September 10, 1985
Submission of Entry	October 10, 1985
Competition Winner Announced	October 19, 1985

A detailed program for the facility is being written and developed by The Gruzen Partnership, New York City. Jordan L. Gruzen, FAIA, will serve as Professional Advisor.

Letters of interest must be received by 5:00 P.M. on Thursday, August 1, 1985, and should be directed to:

Mr. John Hansemann
County Architect
County of Suffolk
Department of Public Works
Veterans Memorial Highway
Building 159
Hauppauge, NY 11788

Technics-Related Products



Architectural Signage Systems catalog offers raised-image, Braille signs for the visually impaired, as well as standard signs. Tactile signs are either etched or molded, depending on the number of identical signs required. The 30-page catalog covers sign formats, healthcare, administrative, and exterior signage systems, and international symbols. DGS Corporation.
Circle 208 on reader service card

Ride-A-Stair™ installs against the wall side of a staircase, leaving the handrail side unobstructed. The user rides facing forward at a rate of 20 feet per minute, secured with a safety belt. It will carry up to 250 pounds safely and is equipped with knurled steel safety wheels that stop the chair instantly in the event of chain failure. Seat and back are padded and there is a wraparound foot rest. The seat swivels 180 degrees to make it easy to get on and off. Toce Brothers Mfg. Ltd.
Circle 123 on reader service card

The no-hands restroom uses Optima® electronic sensors to operate washroom fixtures without handles, buttons, or levers. The sensors also solve the problem of accessibility for the handicapped. The sensors meter toilet and urinal flushing, lavatory water flow, soap dispensers, hand driers, and shower operation. Sloan Valve Co.
Circle 124 on reader service card

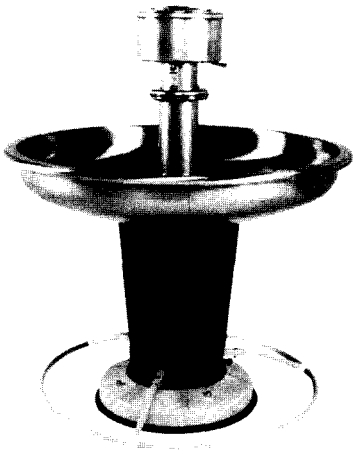
Electronic Door Detector 9948R for elevators senses the presence of passengers or objects within three inches of the leading edge of the door, from top to bottom, and prevents it from closing. The detector allows passengers to enter or leave without being jostled by the door. Designed to install quickly on existing elevator doors, the control consists of a detector, which mounts vertically on the car door, and a power supply unit. Otis Elevator Corp.
Circle 125 on reader service card

Telex FM system has a wireless microphone and transmitter that send a signal to a combination receiver and hearing aid. It bypasses distracting environmental noises, amplifying only the sound that is desired. For the hearing-impaired who have a hearing aid with a telecoil, a wireless inductive neckloop can be used. Other devices include button earphones, bone oscillators, or headphones. Transmitter and receiver models are covered in an eight-page brochure. Areas of application include classrooms, guided tours, auditoriums, and theaters. Telex Communications.
Circle 209 on reader service card



A barrier-free water cooler that is fully recessed incorporates a cold water cup filler. The Flexi-Guard bubbler is soft and pliable to prevent accidental mouth injuries. All access panels have cylinder locks to prevent unauthorized entry. The surface is stainless steel with a uniform satin finish. Elkay Manufacturing Co.
Circle 126 on reader service card

Thresholds for the handicapped, included in a 32-page catalog, have less than ¼-inch vertical rise, beveled rise slope less than 1:2 up to ½ inch, and ramps up to 1-inch rise with a slope less than 1:2. They are made from aluminum and aluminum with duranodic finish. Thresholds range from 4 to 7 inches, with models that can be combined to total 12 inches. Reese Enterprises, Inc.
Circle 210 on reader service card
[*continued on page 131*]



Sanispray washfountains of stainless steel and aluminum are preplumbed and prepiped. They can be assembled by one person in 30 minutes. They offer rugged, heavy-duty construction, water and energy savings, and barrier-free design. There are six models to accommodate three to eight users in circular, semicircular, and corner units. Intersan.
Circle 127 on reader service card

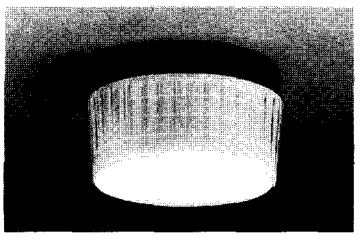
Disc-O-Tile™ safety rubber flooring and Disc-O-Tred™ safety stair treads are included in a 16-page stair and floor-covering catalog. Besides offering a nonskid surface, the products have a flame spread rating of 25 or less according to the ASTM E-84 Tunnel Test. Both are available in brick red, brown, gray, blue, dark chocolate, sand, black, slate, or wine. R.C. Musson Rubber Co.
Circle 211 on reader service card

Door closers that meet opening force requirements of handicap codes are shown in a 20-page catalog of architectural hardware. Models are available for both interior and exterior doors. Other products include locks, knobs, lever handles, and exit devices. Sargent, Div. of Kidde.
Circle 212 on reader service card

Acrylic bath/shower units for hospitals and other medical facilities accommodate the elderly and the handicapped. The acrylic has a smooth, nonporous finish that is warm to the touch and has a slip-resistant surface. Stainless steel grab bars are positioned to give support entering and leaving. The easy-to-clean one-piece construction eliminates seams to reduce potential for mildew and mold formation. The tubs and showers are illustrated with color photos and detail drawings in a 12-page brochure. Guide specifications included. Aquarius Industries.
Circle 213 on reader service card

The "Helping Hand" toilet seat lift is available in regular or elongated style, either 2 inches or 4½ inches thick. Made from white hollow-core plastic with brass-reinforced hinge mounting holes, it is contoured to match seat and bowl configuration. Sperzel Industries, Inc.
Circle 128 on reader service card

Visionpulse™ automatic control system for swinging doors operates without contact mats. The sensor has an approach detection zone and monitors the swing path side of the door as well. When the swing path is clear, the door returns to the closed position. Finish is clear anodized or bronze duranodic to blend with door and frame. It mounts directly on any door, regardless of construction or material. Besam.
Circle 129 on reader service card



Safti-Strobe Light, only three inches high, is rated at 1 million candlepower. It uses solid-state circuitry and a special xenon flash tube to produce an extremely bright flash 60–90 times per minute while consuming very little power. It can be incorporated into security systems as intrusion alarm or in fire detection systems. It is effective when used in buildings occupied by the hearing impaired. The light has a thermoplastic shield and a polycarbonate lens, which is available in red, blue, amber, or clear. Tescor Technology, Inc.
Circle 130 on reader service card

Transit-Tile™ has raised discs on the surface and permanent vivid glazes that make it easy to detect as a warning strip at the edge of ramps, platforms, and stair landings. The tiles are 6″ x 6″ x ½″ thick, not including discs. Transit-Tile is available only in yellow or orange for interior use, unglazed for exterior use. American Olean Tile.
Circle 131 on reader service card

SSS Clean Tread entrance gratings and floor mats of stainless steel, with ⅛-inch slots, allow safe passage of wheelchairs, crutches, and canes. Mats are 4′ x 6′ and 4′ x 8′, with custom sizes available. Kadee Industries, Inc.
Circle 132 on reader service card

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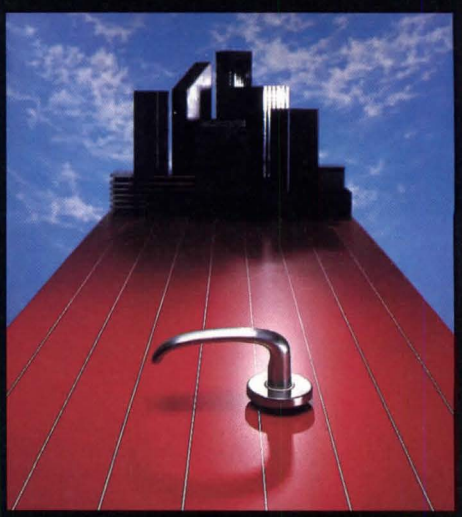
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Books

James Stirling, Buildings and Projects: James Stirling Michael Wilford & Associates ***compiled and edited by Peter Arnell and Ted Bickford, with Introduction by Colin Rowe. New York, Rizzoli, 1985. 350 pp., over 1000 illus., $45.00; $29.95 paperback.***

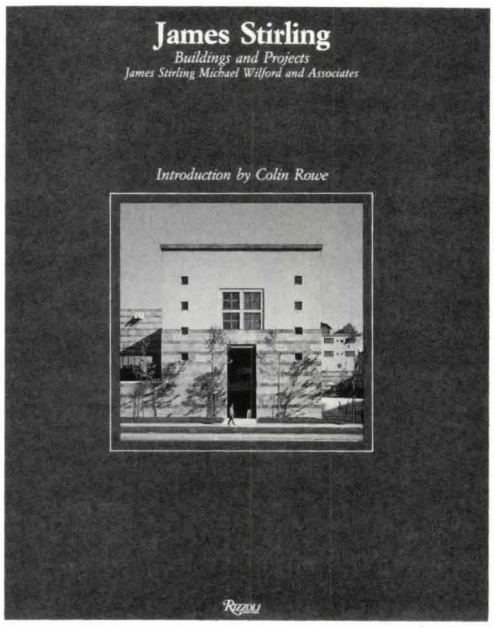
Stirling's Oeuvre

This new *Oeuvre Complète* presenting the work of the outstanding British architect of his generation comes almost three years after publication of an exceptionally thorough and well produced *AD Profile*. Featuring many of the same graphics and photographs, this new volume is inevitably redundant but no less welcome for all that. In nearly every respect it is more comprehensive, though in general the layouts for each building are slightly less effective and the quality of the reproduction, while more than satisfactory (save for some strange color effects) is inferior with respect to earlier publication. Hence, the serious reader will need and want both volumes.

The distinctive feature of the new Rizzoli publication is Colin Rowe's Introduction, a lively, quirky, personal memoir-*cum*-critique composed at various intervals over the past decade. Its tone of irreverent, impatient admiration strikes just the right note. Rowe's comments and observations on his subject and the scene in general tumble forth conversationally, impulsively, skewed to his and Stirling's pre-and-post-1945 British origins. It is a frankly partisan document bringing to the subject an appropriately refreshing personal quality.

Looking back two decades I find my own initial reactions to Stirling's work conditioned by the joyful, aggressive, iconoclastic character of his compositions, however "logical" all the divergent parts of Leicester and Cambridge were in the mind of the architect. I was impressed with his way of gathering together aspects of indigenous Victoriana with heroic 20th-Century European Modern, in turn Gallo-Swiss, Netherlandish, or Muscovite in origin. I first met Jim thanks to Kit Evans's having invited him to Berkeley for a brief visit early in 1962. I saw him and his work on successive visits to London over the next decade. Leicester was a special revelation in the fall of 1963, and my article in *The Architectural Review* was only one of a chorus of critical evaluations at the time. We shared many of the same tastes: Jim showing me Archer's Deptford church, I persuading him to detour through Rugby returning from Leicester one afternoon to have a look at Butterfield's classrooms. Later there was a flying visit to St. Andrews in his company, just as it was reaching completion.

In the bland, lackluster context of Modernism in the 1960s, Stirling's work was an unmistakable beacon and even bastion. American architecture was momentarily between Kahn and Venturi, though the New York Five were on the threshold. Archigram in England, Metabolism in Japan, Soleri in



the Arizona desert, and Hollein with his chic Viennese shops were among the few signs of life in the post-New Brutalist world of the 1960s. Banham strove mightily to pack Kahn's Yale Gallery along with Stirling's Leicester into his *New Brutalism* canon along with the central works of the Smithsons and Team X; after this tome was published in 1966, "brutalism" dropped from everyone's vocabulary. But Stirling prevailed, and at the end of the decade Oxford (Kings College) and St. Andrews demonstrated that Leicester was not an isolated instance, and subsequently Runcorn Housing (P/A, March 1976, pp. 42–47) and Olivetti Training School at Haslemere (P/A, Aug. 1973, p. 55) showed that Stirling would have a rich future.

The next dozen years, bringing us to the present, proved to be as full of surprises for Stirling and his audience as the previous dozen. And instead of the noisy chorus of praise from the partisan few, the critics tiptoed around and about his new projects, shadowboxing with an increasingly unfamiliar Stirling, while the respectable journalists crowed about contextualism and seemed delighted to see him apparently pull his punches at Rice (P/A, Dec. 1981, pp. 53–61. Here his new wing to the Architecture school was, outside, a plain echo of the rather nondescript existing structure, even devoid of the fashionable, tarty Post-Modern accessories *de rigueur* with so many nowadays. For Stirling, Rice was an irreverent gesture to everyone c. 1980 as had been Leicester and Cambridge in more obvious ways back in the 1960s. It's easy to forget that these now historic structures were not only the focus of critical skepticism on the part of the Modernist establishment, but that their designer meant them to be iconoclastic, even in the way they contradicted their surroundings.

Stirling has followed Rice with another American addition, that at Cambridge for the Fogg Museum (P/A, June 1981, p. 25). Here the context is not very contextual, a regular menagerie of the good and the ghastly (and everyone has his own personal list of heroes and villains along this edge of the Harvard Yard). The Fogg addition is the first Stirling work or project I have had difficulty making up my mind about. Certainly the gesture is admirable (I am thinking of the exterior), but I wonder how it (and its neighbors) will get along over the long run. Perhaps some unforeseen future structure will pull Stirling's irons out of the fire here—but if it has to stand on its own, so be it.

The value of a book like the present one is twofold: it forces us to reexamine a body of work with which we are already familiar, around which a body of critical opinion clings like barnacles, and it demands a reexamination of the period as a whole—thus allowing perpectives to shift, and events and buildings to take on new significance. Stirling's work of the past decade focuses upon three museum projects for major German cities, two unbuilt: Düsseldorf (1975) and Cologne (1975) and one completed at Stuttgart (P/A, Oct. 1984, pp. 67–83). Stuttgart is both an "addition" and a "building," Stirling's new *Staatsgalerie* being adjacent to a 19th-Century Post-Schinkelesque structure, to which the U-shaped plan of the new work relates. Though I have yet to see it, I take Stuttgart to be the "new" Stirling, in much the same way that we saw Marseilles or Jaoul or Ronchamp (in his brief days as a critic Stirling wrote about the last two) as being the "new" Le Corbusier in the 1950s. But in both cases the word and idea need to be qualified.

In Stirling's case, attention must be given to an evolution that took place through a number of unbuilt projects beginning with Siemens (1969) and ending with Bayer (1978) and the Berlin *Wissenschaftszentrum* (1979), a sequence that includes the two unbuilt museums of 1975. These schemes are revealingly presented in *Buildings and Projects,* together with everything else that issued from the Stirling-Wilford office over that long, and in some ways frustrating decade, in which many unusual, deserving designs went unbuilt and thus unrecognized. For a distressingly long period JS and his office had little actual building to do, and this could only have produced tensions and uncertain-

ties. Stuttgart is the result, in part, of these circumstances. It is not exactly a collection of fragments, but it is a building in which many ideas have been crammed together, and it thus has the density, the contrary and contradictory nature of Leicester, although the languages are vastly different.

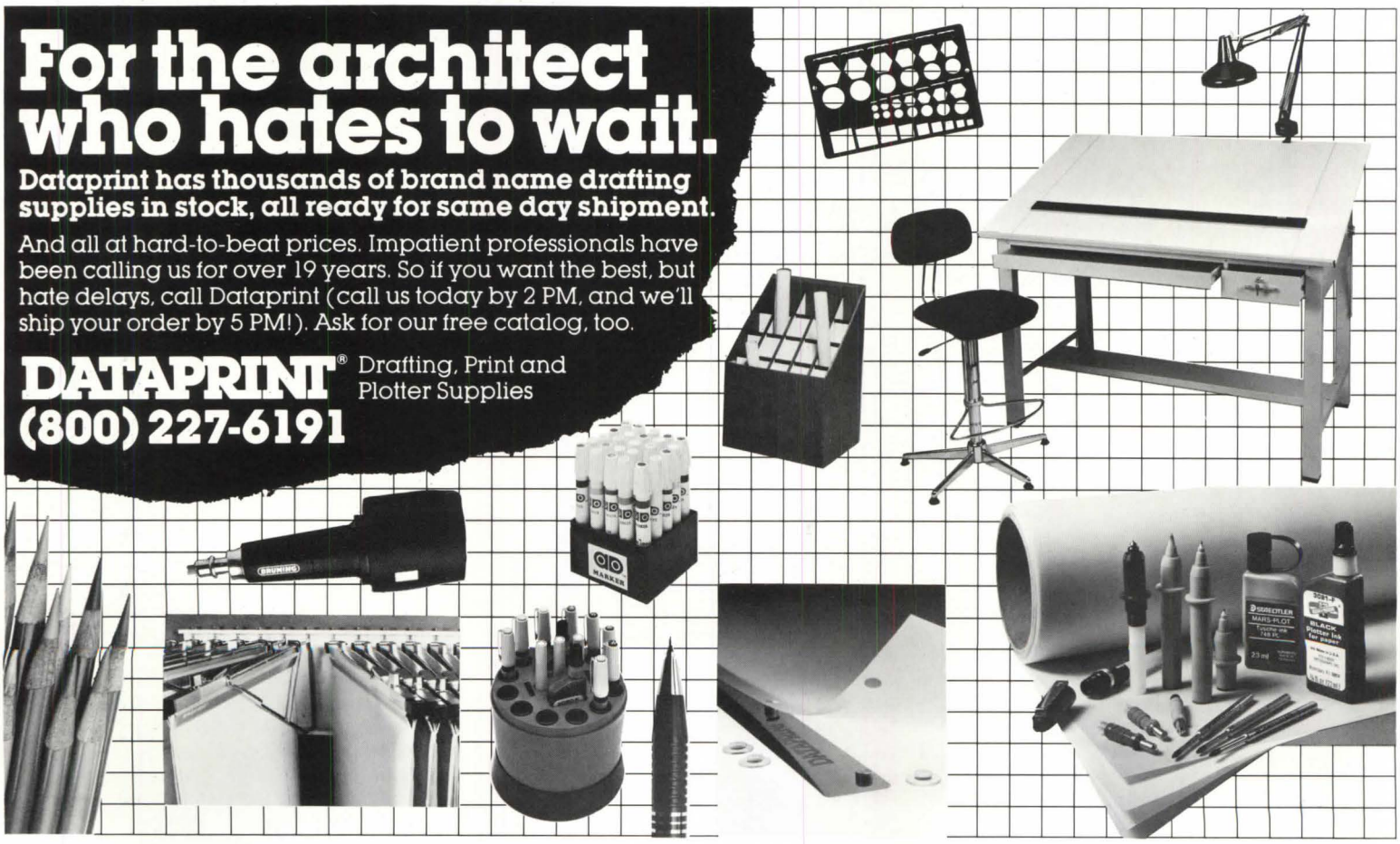
Many have seen Stuttgart as partially a result of Stirling's interest in Schinkel (or more precisely in post-Schinkel, say Hübsch or Semper?); Peter Cook has tellingly noted its Jugendstil aspects (in the March 1983 issue of *The Architectural Review,* where in another article John Summerson relates the JS of Leicester and Cambridge to Richard Norman Shaw). All of these observations are to the point, and after studying Stuttgart I can't help but feel that the key to this building is in a specific Jugendstil monument, namely Josef Maria Olbrich's Exhibition Hall on the Mathildenhöhe in Darmstadt. Both compositions are rich in memory and in invention, the various parts in easy, dispersed relation to each other, elevated on a podium like so many discrete yet related (however distantly) objects on pedestals in a museum display. The extruded metal parts, a kind of high-tech Art-Deco, also suggest Horta's way with metal and masonry combinations, not to mention Viollet-le-Duc before him.

With Leicester and its direct progeny JS brought together various potentially discordant components of 19th- and earlier 20th-Century building styles and devices. This consummate chef of Modern architecture has invented another rich, enticing recipe at Stuttgart (far from the spare *nouvelle cuisine* of Johnson/Burgee), and much as it took the better part of a decade to absorb the importance of Leicester, it is going to take a similar passage of time to reveal all of Stuttgart. At last JS has been able to bring off a major new work in the early 1980s, and we are deeply indebted to all who played a role. It's not that he is back on track; he never left it: new Stirling and old Stirling are very much the same architect and the same person, and this new *Buildings and Projects* is the proof of an inner consistency in his work that has remained elusive so long as we could only see his work in isolation in diverse magazine articles. Stirling inevitably had to grow beyond the red-brick-and-glass-skin mode; others now employ it in their own ways, modifying and muting the color: Richard Meier's High Museum in Atlanta is, in a way, an albino Cambridge; Hans Hollein's Municipal Museum at Mönchengladbach pays homage to, of all things, Leicester.

Final observations must be reserved for the Clore Gallery in London (P/A, Nov. 1981, p. 26), otherwise the Turner Museum and Tate Gallery expansion, one more "addition" that aspires to be a "building," without producing an unnecessary and vain jolt as did Pei with the East Wing of the National Gallery in Washington. I can do no better here than once again cite John Summerson's reference to R.N. Shaw in connection with the early Stirling. The reference was in fact to the early, Queen Anne Shaw of the New Zealand Chambers. Shaw's later, classicizing schemes, with their Edwardian pomp, somehow mitigated by wily, witty Hawksbrugian detail, figure in the pedigree of Clore Gallery, along with some of the more idiosyncratic of Sir John Soane's inventions. Jencksian categories (Free Style Classicism, Literal Eclecticism, Abstract Representation) all help for the moment to appreciate this latest and highly irreverent turn in Stirling's work. But don't forget that the original provocation of Leicester and of Cambridge was the then-perceived irreverence with which they treated the Modernist tradition. The most important fact to remember is that an engineering laboratory and classroom building at Leicester University dating from 1959 to 1963 was built by the architect of the Staatsgalerie in Stuttgart and of the current project for the Clore Gallery. Architectural history is composed both of individual buildings and of entire careers. This monograph captures Stirling's distinctive career to date. What we now need is an anthology of writings by and about Stirling; nor would a full-fledged bio-critical study be premature.

John Jacobus ■

The reviewer is Professor of Art History at Dartmouth College, Hanover, N.H.



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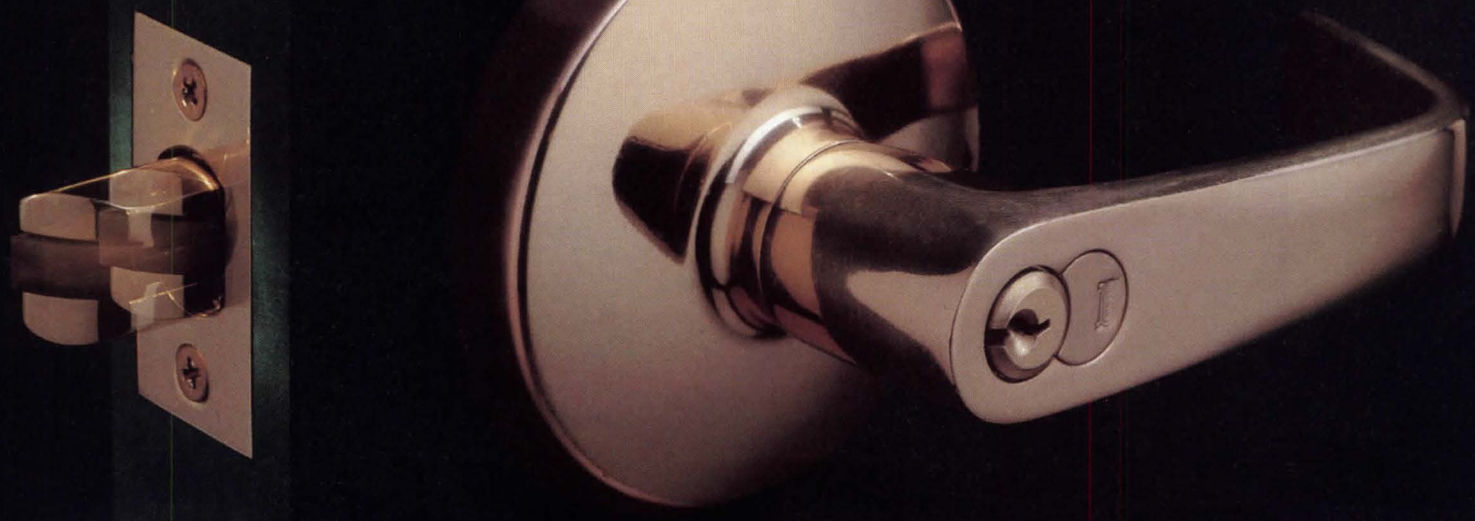
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139 ***New Products and Literature***

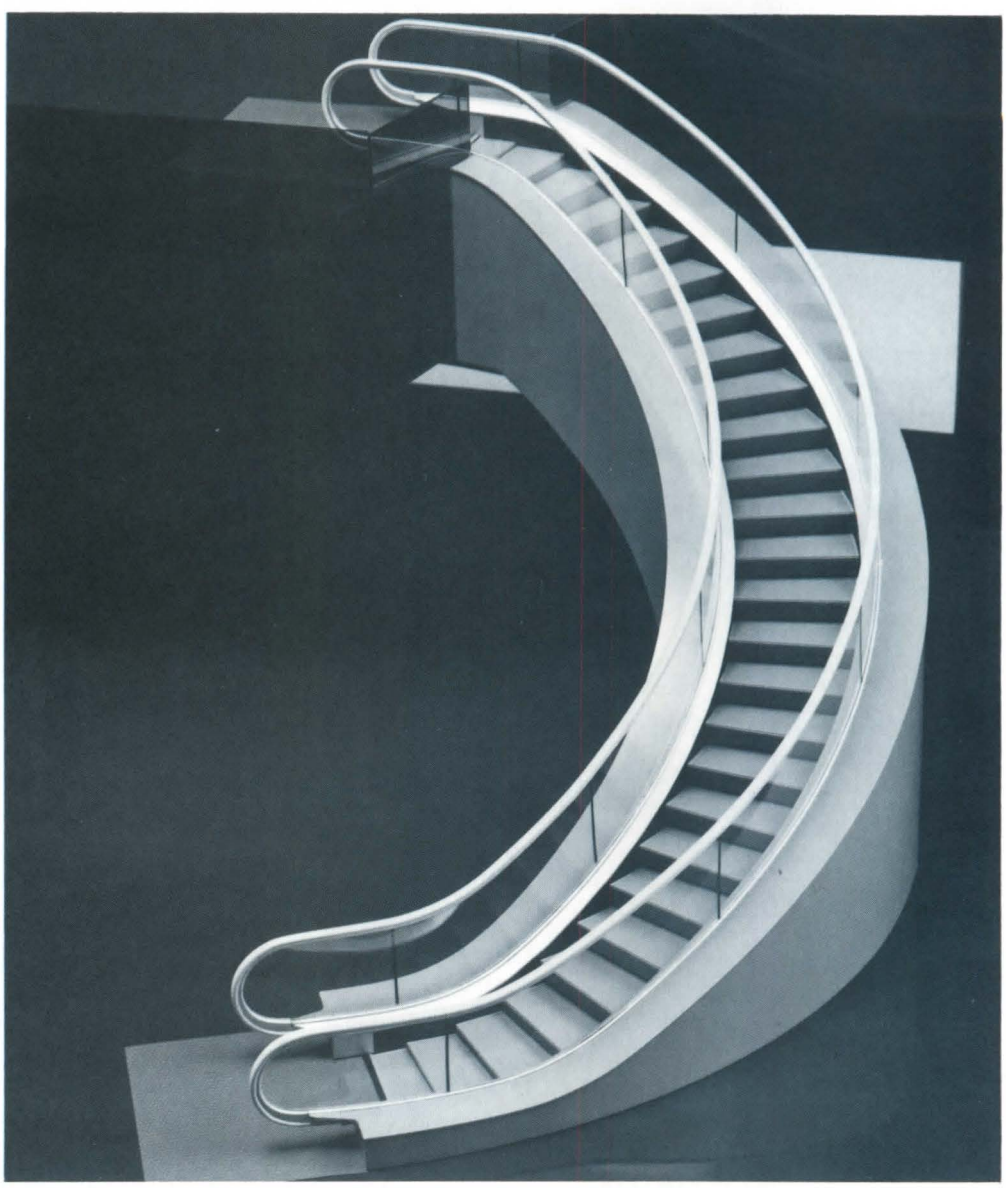
Spiral Escalators

The Japanese company Mitsubishi Electric has achieved what others have been working on since at least 1970: an escalator that curves. Problems that Mitsubishi engineers had to overcome included designing curved drive chains operating at different radii. The computer proved essential in calculating the complex curvatures, particularly at the landings, where the escalator's arc flattens to ease the transition to the landings. New materials, such as the highly flexible rubberlike handrails, also aided in the product's development. The key to the system, though, rests with the simplest of products—spherical bearings that allow the variously pitched step chains to move in three dimensions.

The curved escalator sets up centripetal forces that require side rollers along the outer edge of the fan-shaped steps. Moreover, the eccentrically loaded trusses that support the escalator require additional bracing at two intermediate points between the floors. This added equipment and structure, plus the added labor of installing its curved sections, make the curved escalators anywhere from two to over three times as expensive as linear escalators with an equivalent rise.

The curved escalators also don't offer as much design flexibility as those linear in shape. For instance, they have a maximum rise of 19.6 feet, a minimum rise of 11.5 feet, and a fixed step width of 3.2 feet. But no other escalator can match the experience—the spiral motion and panoramic views—of curved escalators. As owners, particularly of commercial and institutional buildings, become more image-conscious, the curved escalator will no doubt become a familiar feature. ***Thomas Fisher*** ■

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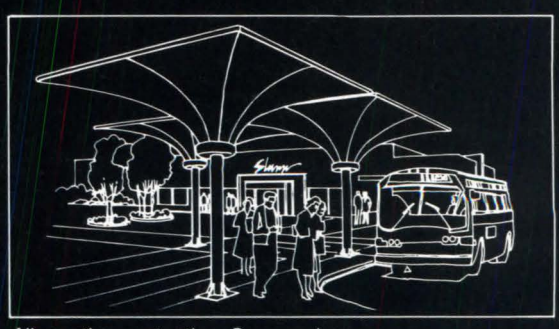
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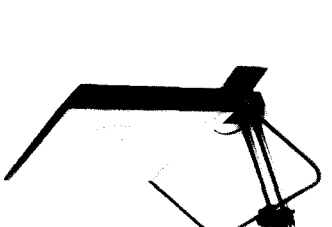
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New Products and Literature



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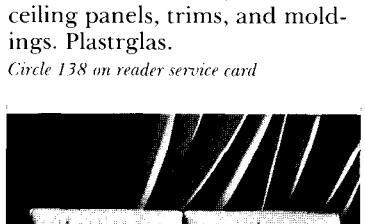
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[*continued on page 140*]

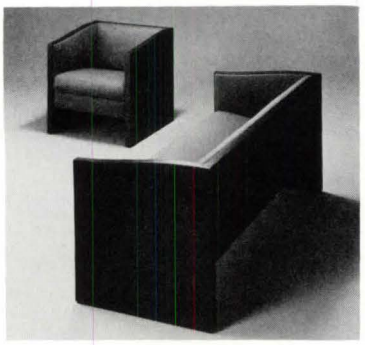


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Architectural sealants brochure describes a series of preformed tapes and gunnable sealants for construction. In addition to full descriptions of each, there is a chart that shows uses, applicable specifications, and other information to aid in selecting the right sealant. Protective Treatments, Inc.
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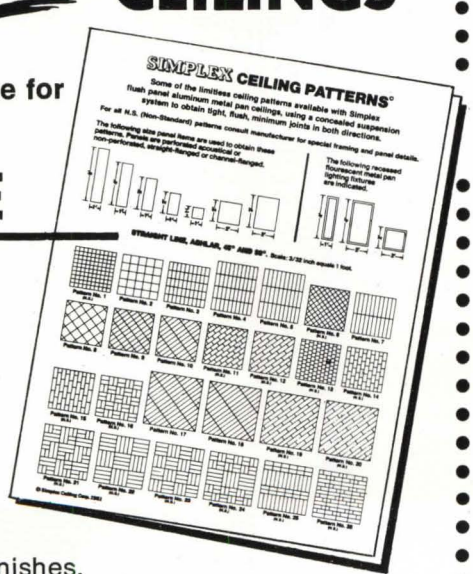
Custom skylights and sloped glazing brochure has overall and detail photos of projects and skylight types. Details and descriptions of three glazing systems are included in the 16-page brochure: standard cap, two-sided structural silicone, and four-sided structural system. EPI Architctrual Systems, Inc.
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Light tubing catalog explains lamp spacing (2″ to 12″ on center), tube shapes and sizes (round, rectangular, and prismatic), and components (connectors, clamps, transformers, dimmers, and controllers). The 44-page catalog has full-color illustrations and includes specifications. Tivoli Industries, Inc.
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[*continued on page 142*]

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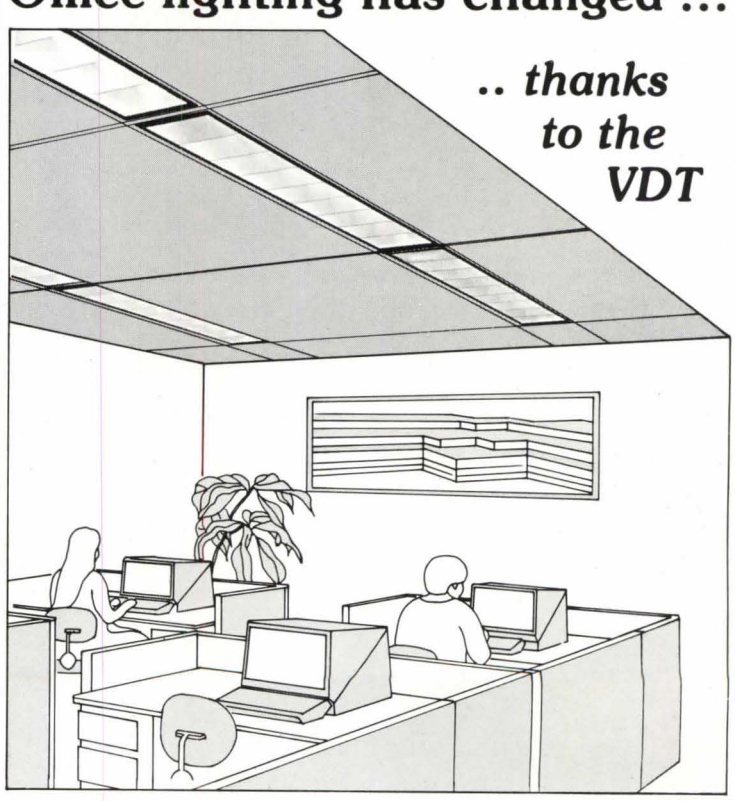


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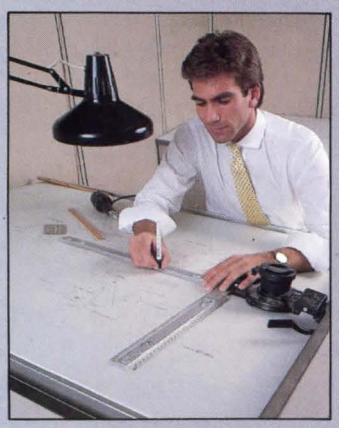
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The MCL Magnucube Series architectural luminaire has a lightweight, rugged, formed and welded aluminum housing that encloses all components. The lens door frame has spring-loaded latches for toolless entry. It has a dropped convex lens of tempered glass sealed with silicone gasketing to keep out moisture, insects, and airborne contaminants. It can be mounted at 40–60-foot heights and is available for 400 and 100-watt high-pressure sodium and metal halide lamps. Its reflector provides an IES type V distribution pattern. Harvey Hubbell Inc., Lighting Division.
Circle 149 on reader service card

Drafting/graphics supply catalog features hundreds of items for architects, engineers, artists, and draftsmen. Products include tables, lamps, chairs, drafting instruments, mailing tubes, and other items for drawing, drafting and planning. Saga Div., Dade, Inc.
Circle 220 on reader service card

Spectra-Glaze® brochure, in five sections, presents features and benefits of using Spectra-Glaze block for exterior walls. There are 22 full-color illustrations including weather exposure comparisons and several buildings constructed of these blocks. The Burns & Russell Co.
Circle 221 on reader service card

Building Materials

Major materials suppliers for buildings that are featured this month as they were furnished to P/A by the architects.

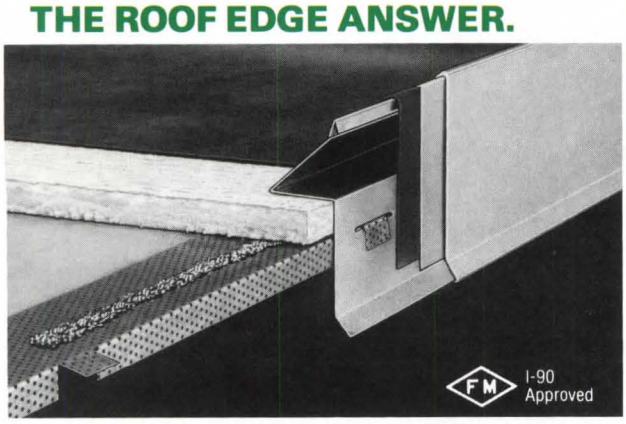
World Financial Center, New York (p. 79). *Architects: Cesar Pelli & Associates, New Haven, Conn.* Steel: Canron. Granite: F.E.I. Concrete: Robertson. Gypsum board: Prince Carpentry. Windows: Cupples, Zimmcor. Skylights: I.B.G. Intl. Bronze doors: Shack Industries. Hollow metal doors: Acme. Overhead grille doors: McKeon. Exterior paving: Varlotta Const. Marble floors: Freda Marble, Querceta, Italy. Acoustical tile and gypsum board ceilings: Donaldson Acoustics. Copper roofing: L.P. Kent, A. Munder, Craft Roofing. Gypsum board partitions: Prince Carpentry. Interior paint: Cosmopolitan Decorating and Belt Painting. Hardware: Atlantic, Yaskulka. Security system: Chubb. Elevators, escalator: Otis, Fujitec. Stairs: Empire City Iron Works. Handrails: Allied Bronze. Interior lighting: Arc Electric. Plumbing fixtures: American-Standard. Toilet stalls: Global Partitions. Washroom accessories: Accessory Specialties. Sprinklers: Active Fire Sprinklers. Heating and air-conditioning: Green Mechanical. Environmental control: Johnson Controls. Carpets: Quality.

420 North Wabash, Chicago (p. 88). *Architects: Pappageorge Haymes Ltd., Chicago.* Exposed timber and concrete structure. Existing masonry exterior walls. Aluminum insulating windows: Traco. Interior doors: Ceco. Exterior paint: Coronado. Locksets: Russwin. Passenger elevators: Dover. Lobby floor: marble tiles. Lobby light sconces: AI. Plumbing fixtures: Kohler. Flush valves: Sloan. Toilet partitions: Knickerbocker. Washroom accessories: A & J. HVAC: water source heat pump, central boiler and rooftop cooling tower.

814 North Franklin, Chicago (p. 90). *Architects: Pappageorge Haymes Ltd., Chicago.* Existing timber framing and brick walls. Aluminum insulating windows: Kaufman Windows. Door hardware: Russwin. Elevator: Schindler Haughton. Interior track lighting: Juno, Lightolier. Lavatories: Corian. Toilets: Kohler. Plumbing fittings: Chicago Faucet. Toilet partitions: Knickerbocker. Gas-fired forced-air unit heaters: Lennox. Carpets: World. Rolling file cabinets: Star. Task chairs: Fixtures Furniture.

Clybourn Lofts, Chicago (p. 92). *Architects: Pappageorge Haymes Ltd., Chicago.* Existing timber framing and masonry [*continued on page 145*]

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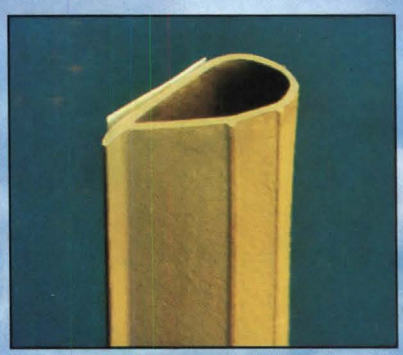
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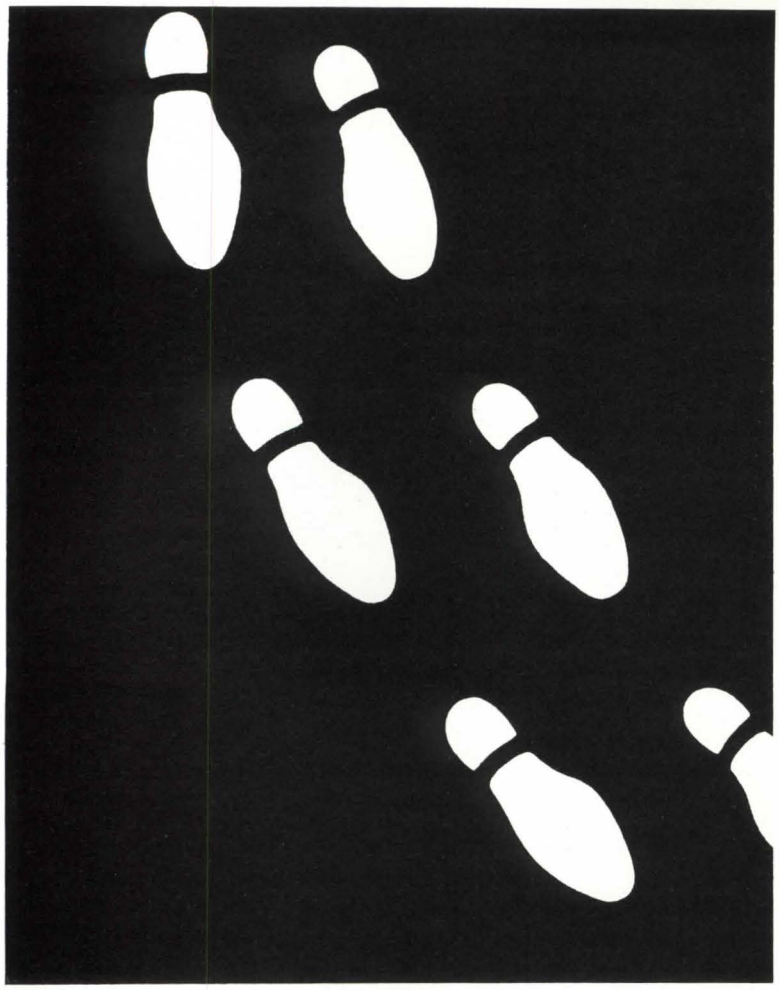
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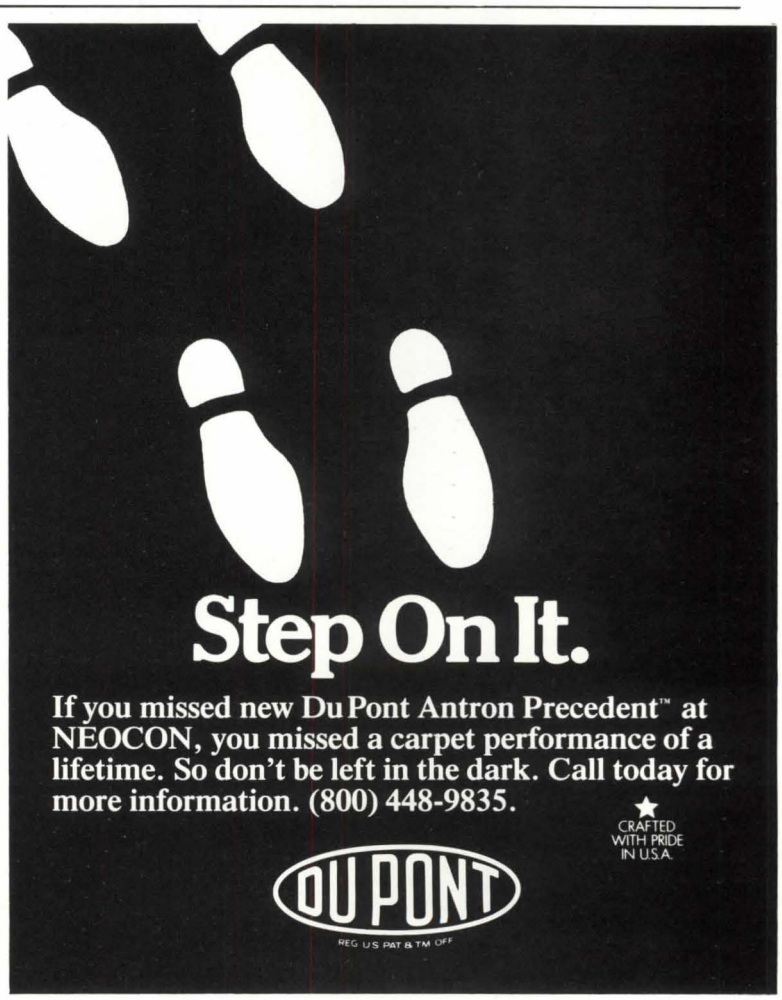
Building Materials

walls. New steel frame for balconies and site fence, with chain-link infill. Lightweight concrete over existing wood floor deck. Aluminum insulating windows: Traco. Interior partitions: drywall. Interior hollow metal doors: Ceco. Elevator: Schindler Haughton. Tubs and toilets: Kohler. Lavatories: Pozziginori. Plumbing fittings: Grohe. Water source heat pump system, with electric boiler, cooling tower on grounds: California Heat Pump. Lobby floor: aluminum checkplate with brass inserts.

LTV Center, Dallas, Texas (p. 95). *Architects: Skidmore, Owings & Merrill, Houston, Texas.* Ceiling surfacing/system: Armstrong. Dome in lobby: Custom Casting. Roofing: Tremco, Dow Corning. Waterproofing/sealants: Tremco. Insulation (exterior skin): U.S. Gypsum Co. Partitions: Gold Bond. Paint (interior): Jones-Blair Inc. Hardware: hinges, Hagar, Rixson-Firemark; locksets, Corbin; door closers, Corbin, Rixson-Firemark. Panic exits: Corbin, Von Duprin. Communication/intercom: General Sound Co. Public address: Simplex Inc. Security/detection/fire: Simplex Inc., United Technologies. Theatrical lighting: Master Dim, Inc. Foundation: CoMet Steel, Inc. Structural frame: Structural Steel, Flint Steel Corp. Floors: Portland Cement. Roof: Texas Industries, Inc. Exterior wall: glass, LOF; aluminum, Kawneer; granite, Carlos Campolonghi. Interior wall: marble, Campolonghi; wood panels, Brochstein's Inc.; segmented glass, Columbia Architectural Metals. Entrance: International Revolving Doors, Ellison Bronze Co. Interior tenant doors: Algoma Hardwoods, Inc. Exterior paving, interior floors: Campolonghi. Elevators, escalators: Otis. Stairs/treads: M&J Materials. Handrails: Dallas Metalsmiths. Lighting, interior: Lightolier, Edison Price, Lithonia. Lavatories: Briggs. Water closets, urinals: Kohler. Plumbing fittings: Dornbourgh. Flush valves: Delaney. Drinking fountains: Haws. Sprinklers: Reliable. Blinds: Technical Blinds Inc. Drapery: Louver-Drape, Inc. Acoustical: Coerver Industries, Decoustics.

Bulfinch Square, East Cambridge, Mass. (p. 105). *Architect: Graham Gund Associates, Inc., Boston, Mass.* Brownstone: Kempster Associates. Brick: Glen-Gery, Belden, Dennis. Granite: Moliterno. Plaster/gypsum wallboard: USG. Ceramic tile: Dal Tile. Wood windows: J&B Sash. Skylights: Lynbrook. Wood doors: Jules Goudeau. Carpet: Stevens. Acoustical ceilings: Armstrong. Membrane roofing: Carlisle. Waterproofing: Pecora. Fiberglass insulation: Manville. Partitions: USG. Paint: Pratt & Lambert, Benjamin Moore, Sherwin-Williams. Hardware butts: Hager. Spring hinges: Bommer. Locksets: Schlage. Closers: Norton. Panic devices: Von Duprin. Stops/flush bolts: Ives. Pulls/plates: Rockwood. Auto flush bolts: Rixson-Firemark. Weatherstrips/thresholds: Pemko. Fire detection system: Firelite. Theater seating: GF Furniture. Signage: Visual Systems. Elevators: Beckwith. Wheelchair lift: Garaventa. Steel pan stairs: Abco Steel. Brass handrails: Brassworks. Steel handrails: DeAngelis Ironworks. Exterior lighting: Infranor. Interior lighting: Lam, Kurt/Versen, Keystone, Custom Metalcraft. Lavatories/water closets: American-Standard. Plumbing fittings: Speakman. Flush valves: Sloan. Toilet stalls: Metpar. Washroom accessories: Bobrick. Water fountains: Filtrine. Sprinklers: Viking. Gas-fired boiler: H.B. Smith. Heat pumps: Command Air. Electric convectors: Chromalux. Cooling towers: Frick. Controls: Honeywell. Cut pile carpets: Stevens. Open office furniture: Herman Miller. Theater drapery: Adrians. Theater equipment: Soundolier, Electro Controls.

Town of Seaside, Walton County, Fla. (p. 111). *Planners: Andres Duany & Elizabeth Plater-Zyberk, Miami, Fla.* Specification alternatives as follows. Windows: Anderson, Pella, or Marvin. Doors: Peachtree, Pella, Marvin, or equal. Sliding aluminum doors: Peachtree or Dixie. Garage doors: Crawford, Overhead, or equal. V-crimp metal roofing: Reynolds. Partitions: U.S. Gypsum. Paint: Benjamin Moore. Hardware: Schlage. Fan/light combination: NuTone. Plumbing fixtures: American-Standard. Shower doors: Kinkead, Showerfold. Flush valves: Nibco or equal. Drains: Josam or equal. Valve boxes: Brooks or equal. Hose bibbs: Chicago or equal. Bath accessories: Lenape Products. Trim: Delta, Chicago, or equal. Kitchen sink: Elkay. Hot water heater: Rheem.

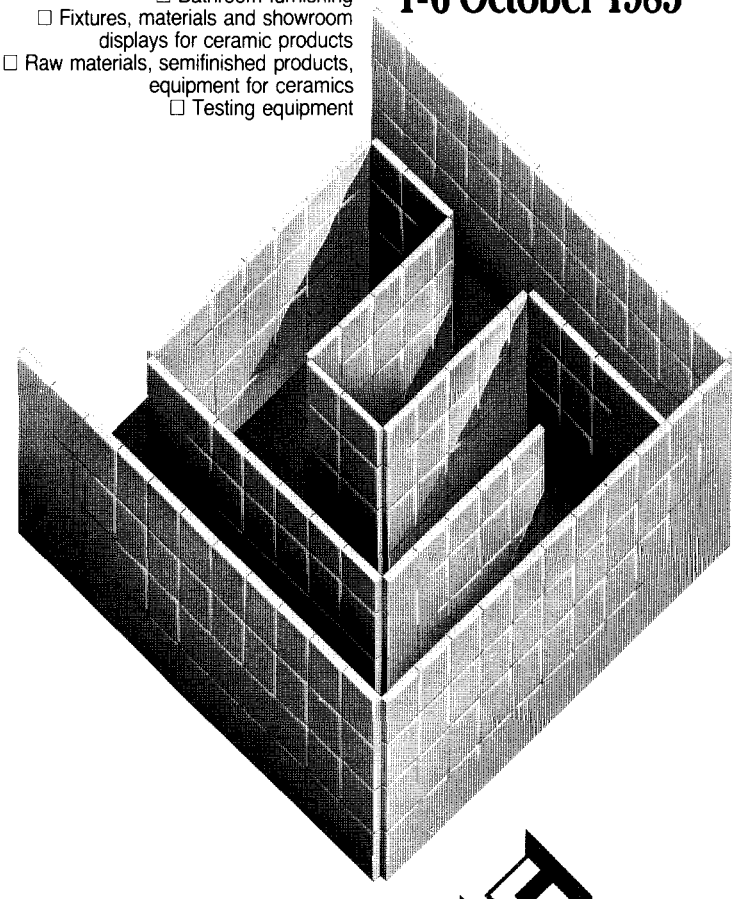


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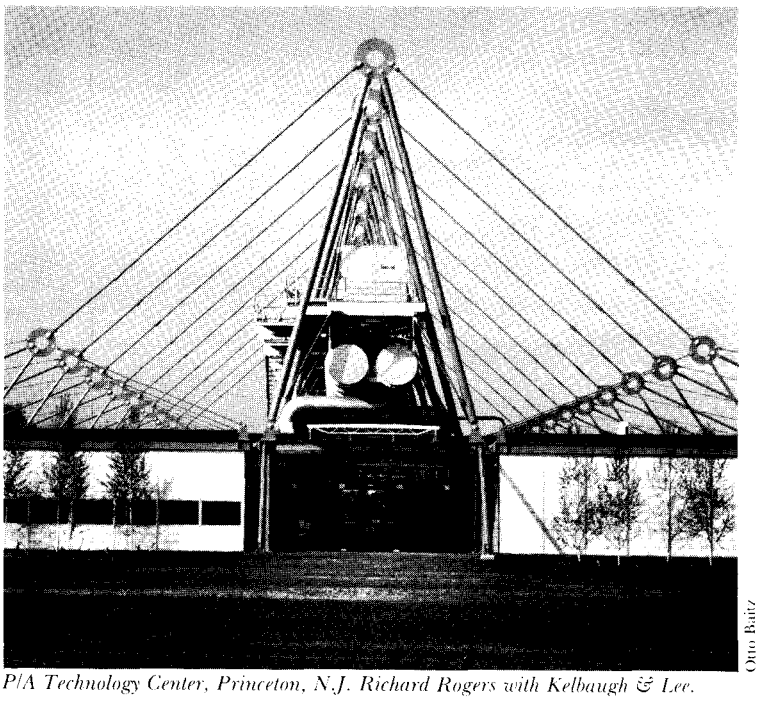
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P/A in August



Otto Baitz

P/A Technology Center, Princeton, N.J. Richard Rogers with Kelbaugh & Lee.

Buildings and Urban Design

P/A's August issue shows a wide range of projects. The P/A Technology Center in Princeton, N.J., is the first building in this country by British architect Richard Rogers (newest RIBA Gold Medal winner). Kelbaugh & Lee of Princeton collaborated. A portfolio of projects by Argentine Miguel Angel Roca (an AIA Honorary Fellow this year) shows building projects and urban plazas in Cordoba. Two houses by Morphosis in Hermosa Beach and Venice (a P/A award winner) illustrate recent work of this accomplished California firm. In Portland, Oreg., Pioneer Courthouse Square (another P/A award winner) by Willard Martin of Martin/Soderstrom/Matteson is the result of a many-faceted interdisciplinary design team. And in Rochester, Mass., the Annie Maxim House by KJA architects of Cambridge expands their earlier investigations on congregate living for the elderly.

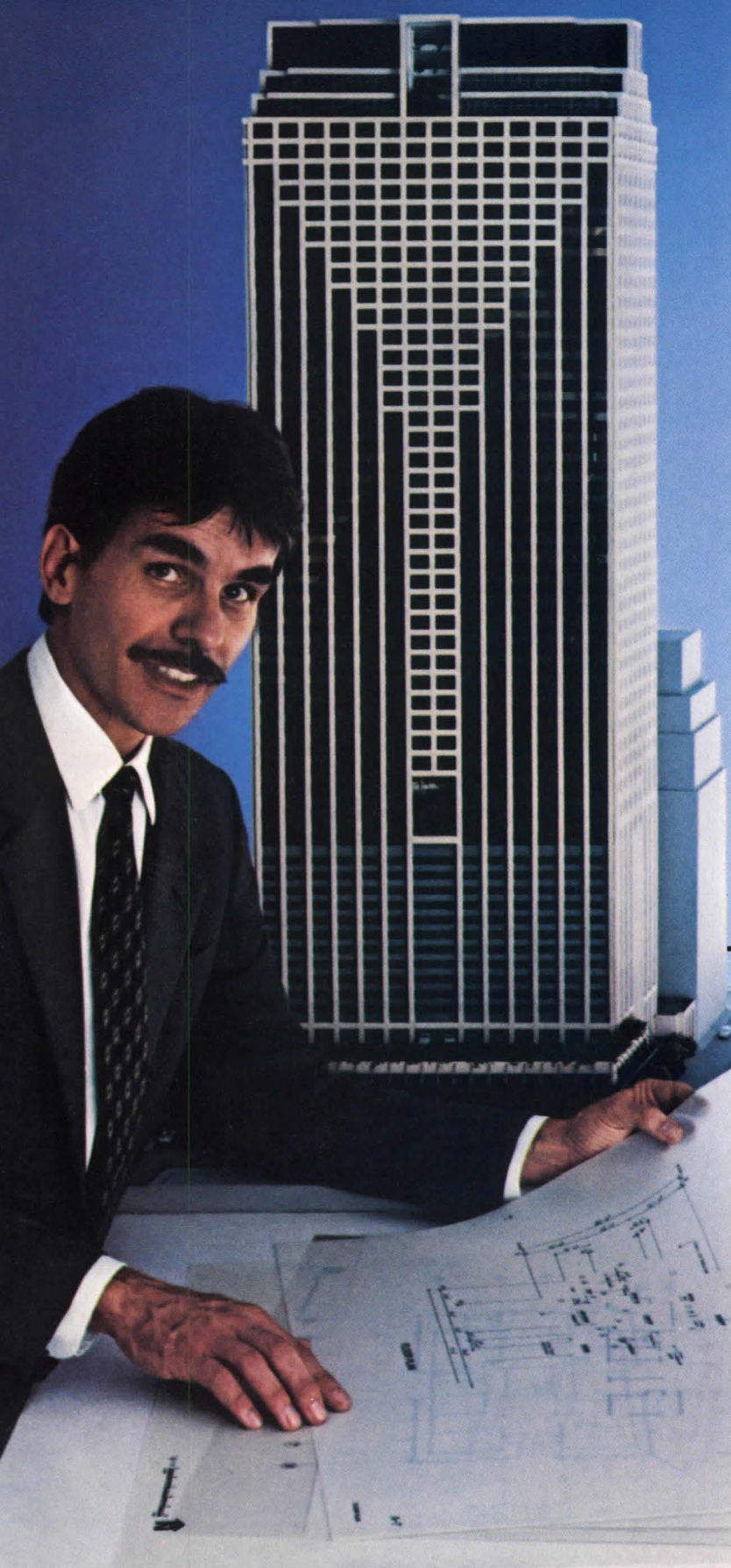
Technics: Antiterrorist Design

This timely article, which details the aspects of buildings that make them vulnerable to terrorist attack, is written by a member of a State Department project investigating such problems in our own embassies.

P/A in September: Interior Design

Following an established tradition, this issue presents the latest developments in interior design both in the U.S. and in Europe.

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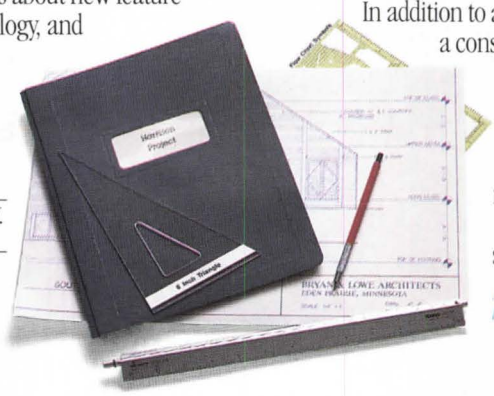
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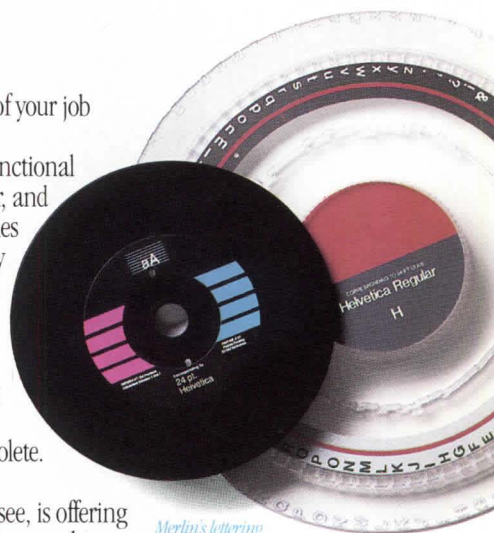
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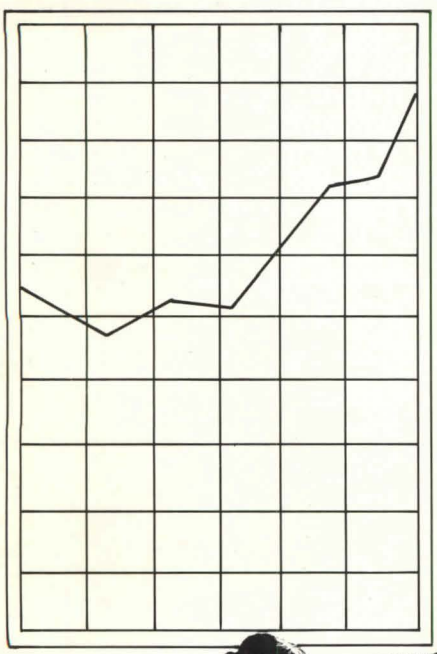
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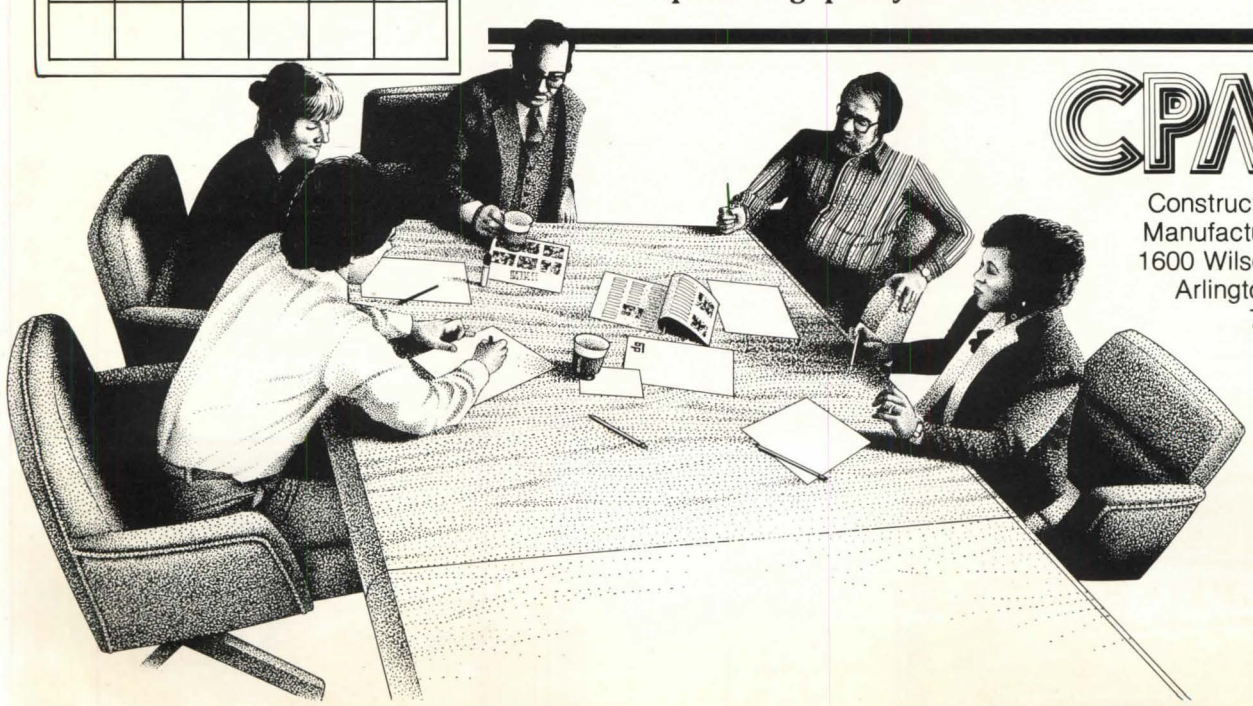
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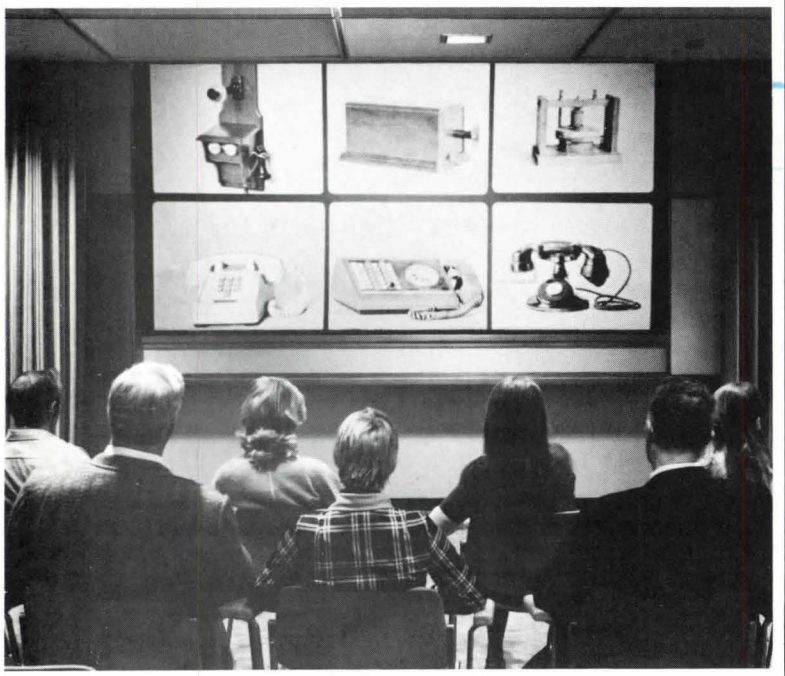


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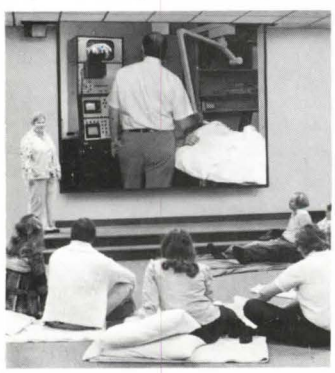


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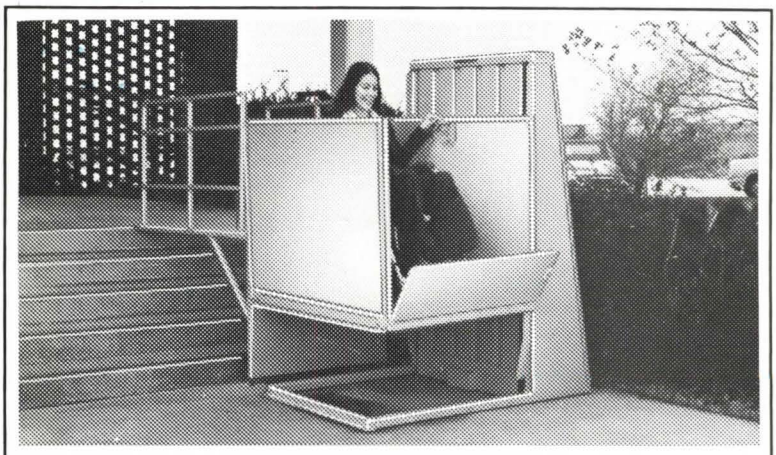
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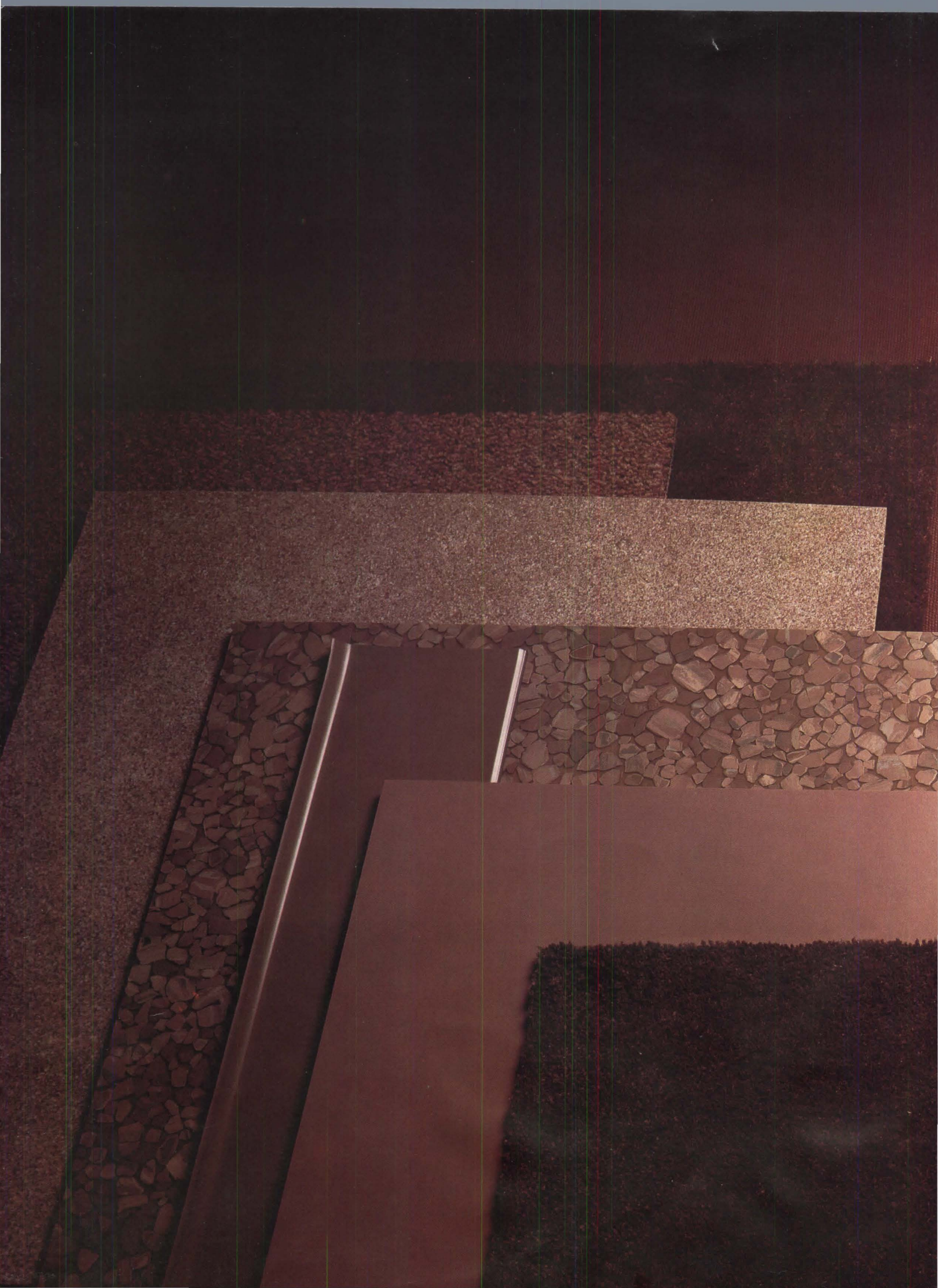
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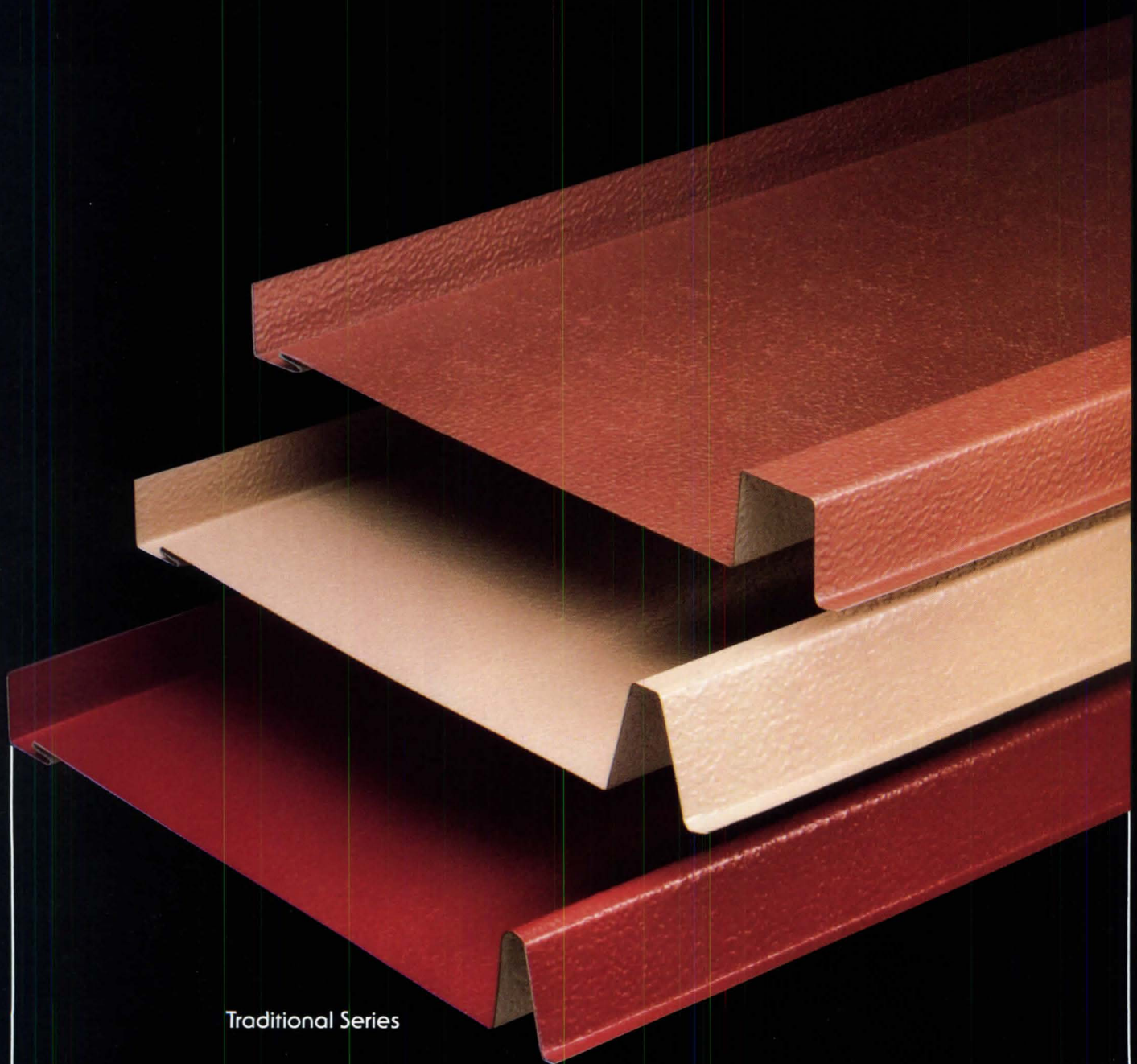
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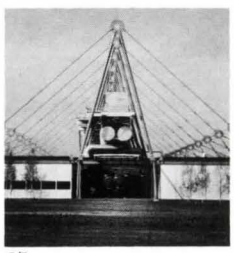
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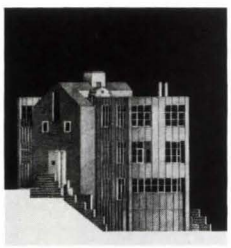
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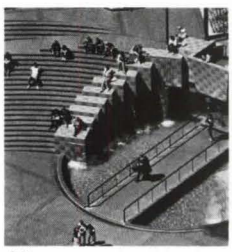
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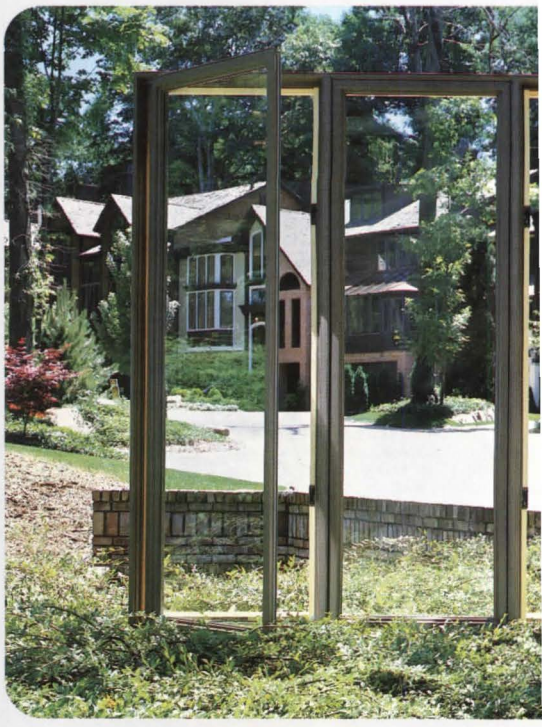
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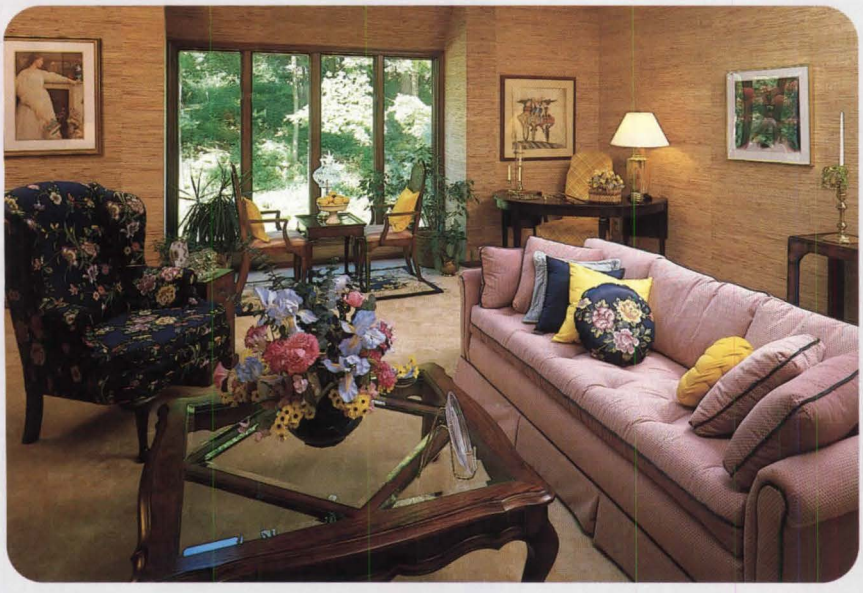
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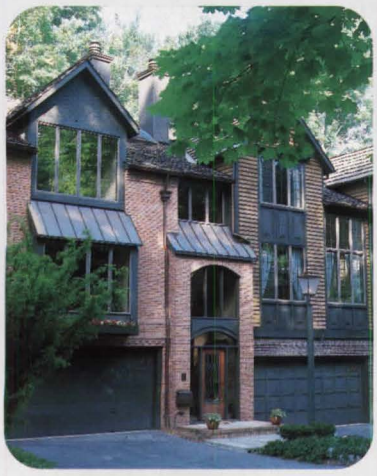
















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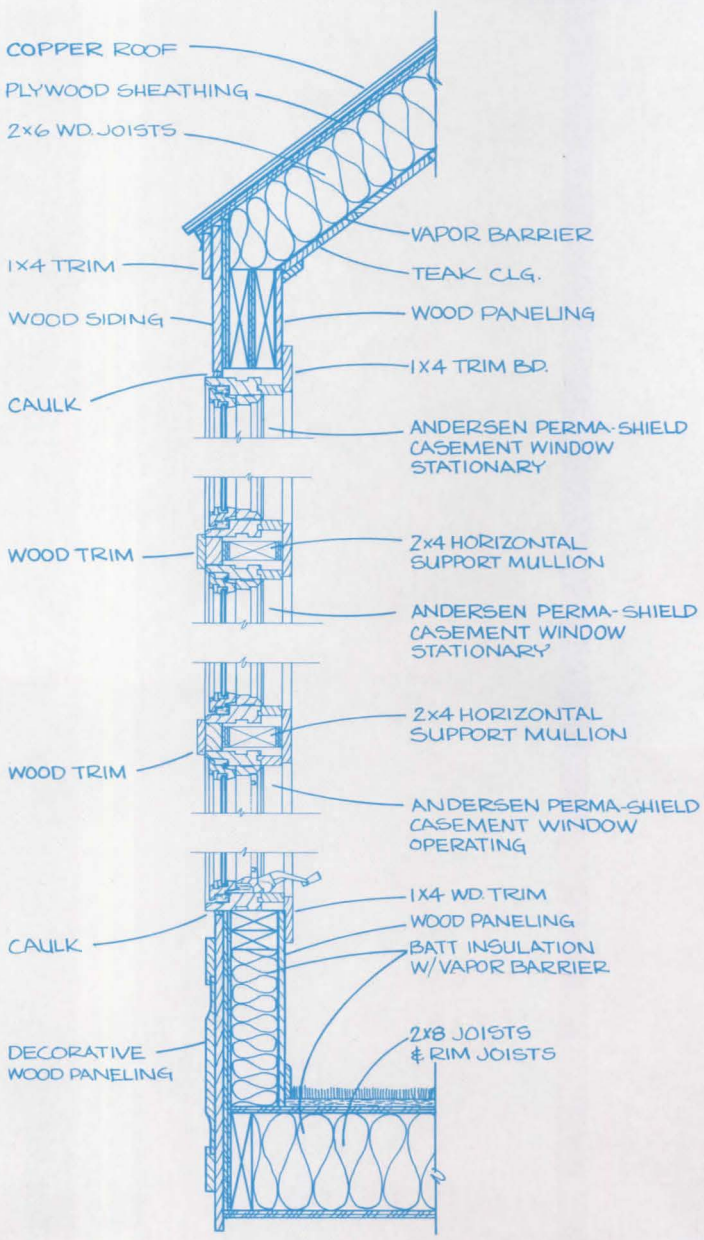
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Between Commodity and Delight

Of all the standards we have for judging architecture, none is older or more familiar than the requisites of good building set down by Vitruvius in the first century B.C. His essential qualities were, in Latin, *utilitas, firmitas,* and *venustas*—which would be most directly translated today as utility, firmness, and beauty.

Fortunately for us in the English-speaking world, this triad of virtues has been passed along to us as "commodity, firmness, and delight," the three words chosen by Sir Henry Wotton for his 1624 translation of Vitruvius' works. "Firmness" is appropriately straightforward, but "commodity" and "delight" have—in this context—the kind of rich connotations that often attach to quotations from the age of Shakespeare.

Partly because "commodity" is rarely used today in Wotton's sense, we are pressed to interpret it in terms of related words, such as "commodious" and "accommodating." It therefore acquires implications of ampleness and agreeableness, of needs and desires provided for—qualities of good buildings that go beyond our narrowly functional interpretation of "utility."

"Delight," too, is not the likely word to choose today in translating "venustas," yet it carries valuable implications as to what a building should offer. Unlike "beauty," it clearly indicates sensations beyond the strictly visual—including comfort, acoustics, etc.—and suggests active participation by the occupant, rather than mere passive reception of stimuli.

While "utility" and "beauty" sound mutually isolated, even antagonistic, the meanings of "commodity" and "delight" reach out toward each other and even overlap somewhat. One of the weaknesses we experience in so much 20th-Century architecture is an emptiness in this zone between. In a period notorious for compartmentalization, we have measured our commodity and our delight too narrowly.

Admittedly, we may have started the century with a Beaux-Arts version of commodity that was shifted too far toward delight—that caused rooms, corridors, and portals to be disposed for formal reasons, often at the expense of utility. The Modernists then took over, brandishing Sullivan's words "form" and "function," but they were widely misconstrued: though function originally incorporated the full meaning of "commodity," it was given a mechanistic twist that made it largely synonymous with "firmness"; "form"—and whatever "delight" there was—came to rely too heavily on structure and detail, the devices of "firmness." The Post-Modernists reinstated symbol and ornament, but these were widely understood as elements of delight overlaid on an already complete utilitarian solution—a dichotomy enforced by a too-literal acceptance of Venturi's "decorated shed" alternative.

Still, one finds instances where elements of commodity are extended to incorporate aspects of delight—often in buildings that are not remarkable otherwise. I am thinking of such things as corridors with lighted alcoves at doorways or windows at their ends (extra points if the windows throw side light on end planes instead of presenting an overly bright glazed gap). Among other instances are the possibilities to make the people accommodated in public places subjects of delightful observation.

Then there are facilities too often conceived of as utilitarian, where a generous interpretation of commodity is particularly appreciated. Try to remember—or imagine—a medical examination room or a dental operatory that is more than a claustrophobic box. On a recent visit to a hospital, I was comforted to find a generous seating area in the corridor, skylighted through yellow-orange baffles that maintained the impression of a pool of sunshine; since it was rarely fully used (one of its virtues), this place would rank low in statistical measures of utility, but was in fact as valuable as some of the high-tech equipment in adjoining spaces.

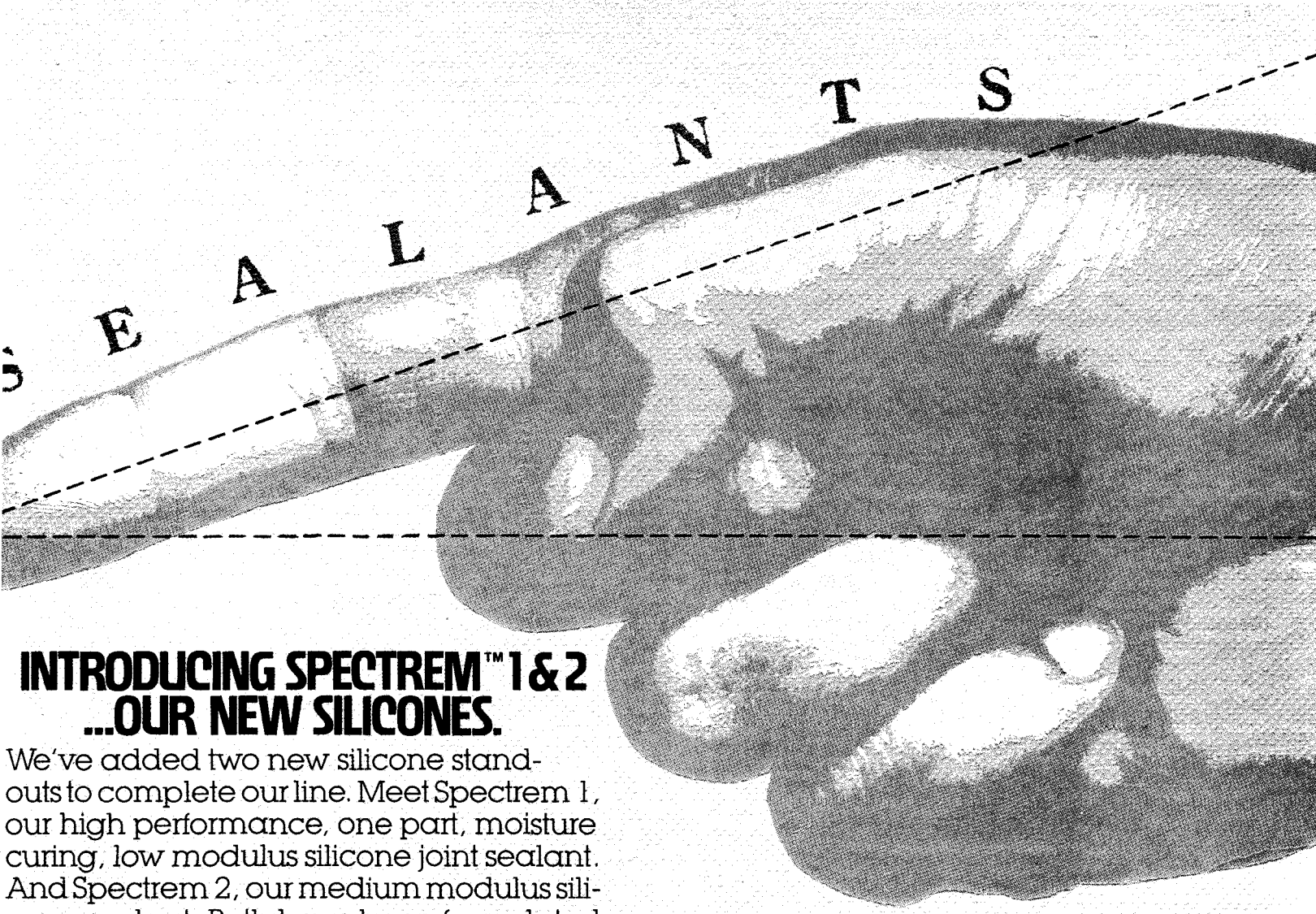
For some utilitarian purposes, hardly anybody has been able to introduce a hint of delight. I think, for instance, of underground garages and airport baggage claim facilities.

Dealing with this area between commodity and delight is not a challenge limited to such down-to-earth building types, but is at least as important in a church or a museum. Nor is the area between commodity and delight claimed by any one school of architecture; it has been well served by architects as diverse as Wright and Corbu, Aalto and Mies. In general, however, this creative melding of qualities is most likely to occur when the architect is not preoccupied either with form-making or with problem-solving, but can view the experience of the building as an integrated whole—and this shift of focus can occur within the work of a single architect. It is in the works least burdened by dogma or polemical intent that there is the best chance to make that bridge between commodity and delight. ■

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Views

Working for nothing
I take no exception at all to the main points made in your editorial "Competitions and Rewards" (P/A, 6:85, p. 7). I want to point out the near universality of the observation made by the *Wall Street Journal* and quoted by you, "Few people who become architects expect to work for nothing, but, increasingly more architects are doing just that." Contractors work for nothing when they bid and lose. Engineers work for nothing when their proposals are not accepted. Vendors and fabricators work for nothing when they develop quotes and do not get an order. Outside our industry, we find lawyers who work on a contingency basis. Not all sales calls result in sales. Politicians campaign and are not elected. Athletes and actors try out; artists and authors find their work rejected, and that's just the a's. Enough?
Hugh R. Beaton, P.E.
E.I. du Pont de Nemours & Co.
Wilmington, Del.

Incidental information
I was disappointed in the description of the Synodinos House "In Progress" in the June issue (p. 43). Your neglect in editing it demonstrates a lack of professional journalism and the architects' attempt to promote the project with such sensationalist material shows a lack of respect for the dead.
Marika Wilson Smith
Richmond, Calif.

Design dissent
P/A is positively lyric when it comes to enobling the trivial, as with the study of Pelli's brick detailing in the April issue (p. 86).

However I have never seen so much made out of so little as when you published and inserted a piece of abstracted fluff set in an upstate New York barn (by UKZ, same issue, p. 98).

Despite all drawings to the contrary, the realized project did not demand four pages and the effusively allusive words of Ms. Doubilet.
Duo Dickinson, Architect
Louis Mackall & Partners
Branford, Conn.

Credit additions and corrections
In the article "Telecommunications Tools—Demanding Servants" (P/A, June 1985, p. 138), the top and bottom left photos of Bankers Trust were by Norman McGrath.

Designers of the installation at the Chicago Board of Trade were misstated. Interior design was the work of Space Management Programs, Chicago.

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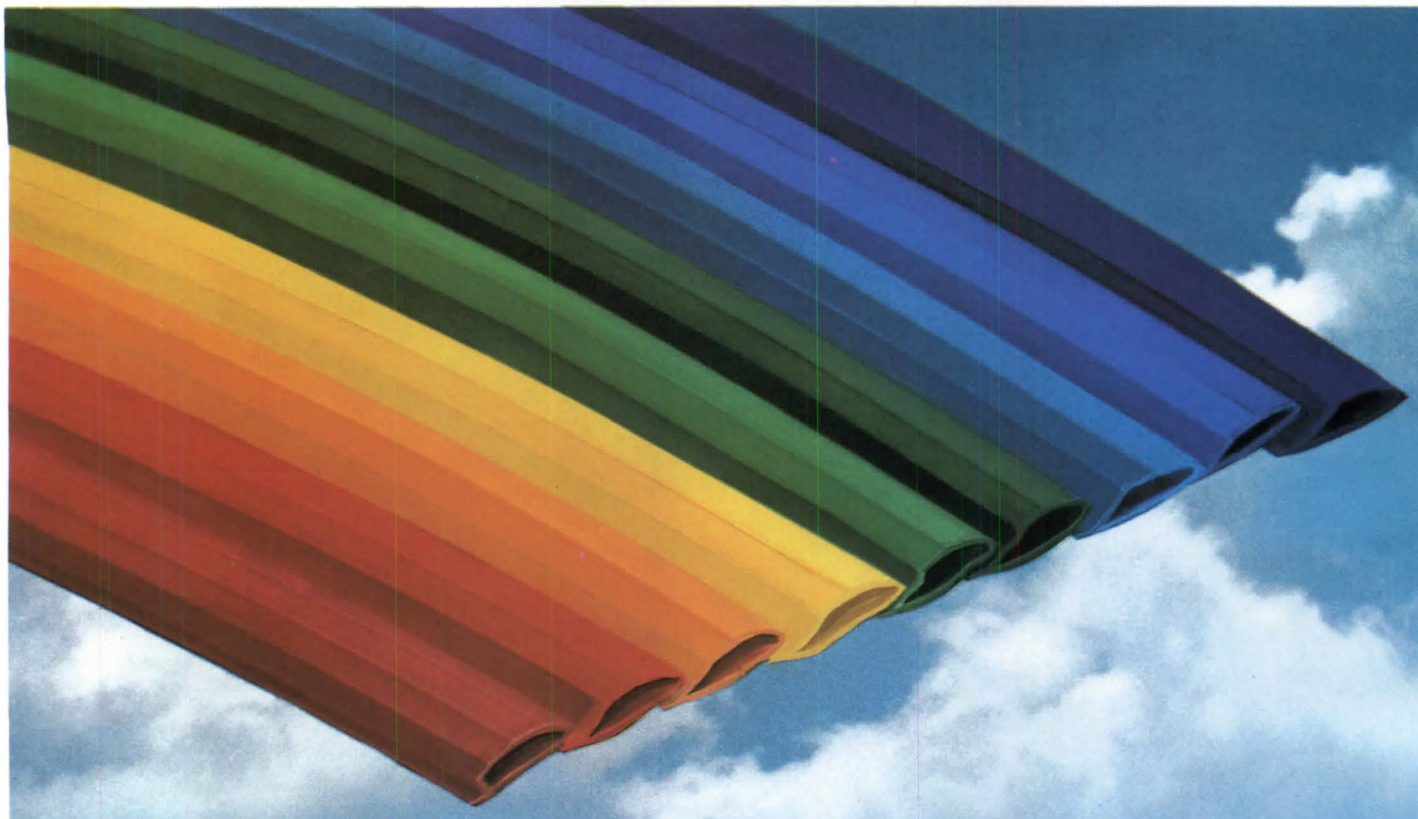
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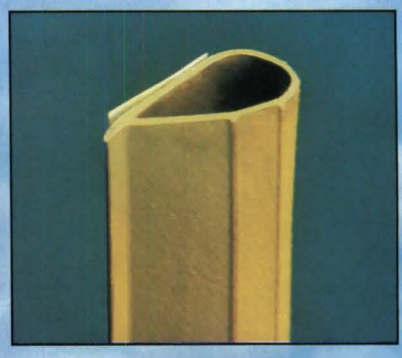
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Progressive Architecture announces its 33rd annual P/A Awards program. The purpose of this competition is to recognize and encourage outstanding work in Architecture and related environmental design fields before it is executed. **Submissions** are invited in the three general categories of architectural design, urban design and planning, and applied architectural research. Designations of first award, award, and citation may be made by the invited jury, based on overall excellence and advances in the art.

JURY FOR THE 33RD P/A AWARDS

Architectural design: *Ricardo Legorreta,* Legorreta Architects, Mexico City; *Thom Mayne,* Principal, Morphosis, Los Angeles, Calif., Professor and Founding Member, Southern California Institute of Architecture, Santa Monica; *Richard G. Rogers,* RIBA, AA, DIPL, Hon. SAIA, Richard Rogers + Partners Ltd., London, Chairman, Royal Academy, London; *Susana Torre,* Partner in Charge of Design, WASA Architects and Engineers, New York, Associate Professor, Columbia University Graduate School of Architecture, Planning and Historic Preservation, New York.

Urban Design and Planning: *Thomas Aidala,* Principal Architect and Urban Designer, San Jose Redevelopment Agency, practicing architect, San Francisco, Calif.; *Chad Floyd,* Partner, Centerbrook Architects, Essex, Conn.

Research: *Harvey Bryan,* Assistant Professor of Building Technology, Massachusetts Institute of Technology, Cambridge, Mass.; *Janet Reizenstein Carpman,* Architectural Sociologist, University of Michigan Medical Center, Principal, Carpman Associates, Ann Arbor, Mich.

Judging will take place during October 1985. Winners will be notified, confidentially, before October 31. Public announcement of winners will be made at a ceremony in New York on January 24, 1986, and winning entries will be featured in the January 1986 P/A. Clients, as well as professionals responsible, will be recognized. P/A will arrange for coverage of winning entries in national and local media.

Turn page for rules and entry forms.

DEADLINE FOR SUBMISSIONS: SEPTEMBER 10, 1985

Entry form: 33rd P/A Awards Program

Please fill out all parts and submit, intact, with each entry (see paragraph 13 of instructions). Copies of this form may be used.

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Eligibility

1 Architects and other environmental design professionals practicing in the U.S. or Canada may enter one or more submissions. Proposals may be for any location, but work must have been directed and substantially executed in U.S. and/or Canadian offices.

2 All entries must have been commissioned, for compensation, by clients with the authority and intention to carry out the proposal submitted. (For special provision in Research category only, see Item 6.) Work initiated to fulfill academic requirements is *not* eligible (but project teams may include students).

3 Prior publication does not affect eligibility.

4 Architectural design entries may include only buildings and complexes, new or remodeled, scheduled to be in any phase of construction in 1986. Indicate schedule on synopsis page (Item 12).

5 Urban design and planning entries must have been accepted by the client, who intends to base actions on them in 1986. Explain implementation plans on synopsis page (Item 12).

6 Research entries may include only reports accepted by the client for implementation in 1986 or research studies undertaken by entrant with intention to publish or market results. Explain basis of eligibility on synopsis page (Item 12).

7 The jury's decision to premiate any submission will be contingent on verification by P/A that it meets all eligibility requirements. For this purpose, clients of all entries selected for recognition will be contacted by P/A. P/A reserves final decision on eligibility and accepts no liability in that regard. Please be certain entry meets above rules before submitting.

Publication agreement

8 If the submission should win, the entrant agrees to make available further graphic material as needed by P/A.

9 In the case of architectural design entries, P/A must be granted the first opportunity among architectural magazines for feature publication of any winning project upon completion.

Submission requirements

10 Entries must consist of legibly reproduced graphic material and text adequate to explain proposal, *firmly bound* in binders no larger than 17″ in either dimension (9″ x 11″ preferred). No fold-out sheets; avoid fragile spiral or ring bindings.

11 No models, slides, films, or videotapes will be accepted. Original drawings are not required, and P/A will accept no liability for them.

12 Each submission *must include* a one-page synopsis, in English, on the first page inside the binder, identifying the project and location, clarifying eligibility (see Item 4, 5, or 6), and summarizing principal features that merit recognition in this program.

13 Each submission must be accompanied by a signed entry form, to be found on this page. Reproductions of this form are acceptable. All four sections of the form must be filled out, *legibly*. Insert entire form, intact, into *unsealed* envelope attached inside back cover of submission.

14 For purposes of jury procedure only, please identify each entry as one of the following: *Education, Houses (Single-family), Housing (Multiple-unit), Commercial, Industrial, Governmental, Cultural, Recreational, Religious, Health, Planning and/or Urban Design, Applied Research.* Mixed-use entries should be classified by the larger function. If unable to classify, enter *Miscellaneous.*

15 Entry fee of $60 must accompany each submission, inserted into *unsealed* envelope *containing* entry form (see 13 above). Make check or money order (no cash, please) payable to *Progressive Architecture.*

16 To maintain anonymity, no names of entrants or collaborating parties may appear on any part of submission, except on entry forms. Credits may be concealed by any simple means. Do *not* conceal identity and location of projects.

17 P/A intends to return entries intact, but can assume no liability for loss or damage.

18 Deadline for sending entries is September 10, 1985. Any prompt method of delivery is acceptable. Entries must show postmark or other evidence of being en route by midnight, September 10. Hand-delivered entries must be received at street address shown here, 6th floor reception desk, by 5 p.m., September 10.

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$2.2 million.

The deal agreed upon with Boston Properties, winners in a high-stakes competition among 13 qualifying developers, grants the right to develop the 3½-acre Coliseum site

vestment banking firm that is financing the deal, has made a commitment to locate its world headquarters in the complex, thereby helping to ensure the success of the office component of the scheme—an otherwise

requirements. The remaining twelve designs were considered equivalent for the purpose, it would seem; the money was what tipped the balance. The second-place offer, by the New York Coliseum Land Company with

Pencil points

St. Bartholomew's Church *in New York City has lost its second bid to build an office tower on the site of its community house (P/A, March 1984, p. 19). Architects Edward Durrell Stone Associates had modified their proposal drastically after the first bid was rebuffed by the Landmarks Preservation Commission. In turning down their second, scaled-down, brick-clad scheme, the LPC declared its total opposition to the idea of razing any part of the 1928 community house, designed by Mayers, Murray & Phillip to complement Bertram Goodhue's 1918 sanctuary. The church plans to appeal the decision on the grounds of economic hardship.*

Chicago *has canceled all plans to host a World's Fair in 1992, after a legislative advisory panel declared that proceeding as planned would be a "misguided economic decision."*

San Francisco's *Board of Supervisors has voted to accept a controversial zoning plan (P/A, Oct. 1983, p. 29 and July 1985, p. 76) that will curtail new construction in the 470-acre downtown area.*

The Architects Collaborative *of Cambridge, Mass., will renovate and reorganize the interiors of their 12-year-old AIA headquarters building in Washington, D.C.*

Walt Disney Productions *plans to build a $300 million film studio in Orlando, Fla. The complex, adjacent to Walt Disney World and Epcot Center, will also be open to the public for a separate fee. This first phase in Disney's aggressive development plans for the 28,000-acre corporate kingdom will be followed by residential and light industrial construction, designed to attract high-tech entrepreneurs.*

The Blacker House *in Pasadena, Calif., designed by the brothers Greene in 1907, is the latest strip victim. New owner Michael Carey of New York is reportedly removing original lamps and other elements for sale. Carey says he will replace the pieces with replicas. He has also indicated his willingness to return them if local preservationists will pay fair market value, a prospect that is highly unlikely—and undesirable. Greene & Greene furniture has commanded record prices in recent auctions. Meanwhile, the Pasadena City Council has issued an emergency ordinance to prevent further desecration, but the order is subject to legal challenge.*

Swanke Hayden Connell as architect, was in fact the highest cash bid, but other economic considerations in the Boston Properties offer, such as a higher commercial/residential ratio, made it more financially beneficial to the City in the long run.

The Safdie project consists of two granite towers, 57 and 72 stories respectively, and a retail Galleria curved to follow Columbus Circle. The towers contain offices on the lower levels (incorporating the existing Coliseum office building in the south tower), luxury apartments on the top levels, and a 13-story hotel in the middle levels of the south tower. The structures set back as they rise, with five-story prismatic greenhouses at these points—for (almost) every office worker and apartment dweller a garden, to paraphrase Safdie's earlier writings. The planting will be visible through the greenhouse glazing, says Safdie, "creating a strong visual connection to Central Park." To attempt to mitigate between the Galleria's 85-foot-high street wall, mandated in the RFP, and the looming masses above, Safdie is placing a second curved wall 100 feet back, and above it a triangular glass roof enclosing a 20,000-square-foot, 190-foot-high atrium between the towers.

A few aspects particular to this design are questionable: the wind-tunnel effect that may be caused by the 30-foot slot between the towers; the effectiveness of this slot, which occurs on the axis of 59th Street, to bind East and West Sides of town, as Safdie contends; and massing of the towers, which will appear as one except from close by.

Larger issues

Whether or not one's taste runs to Safdie's Expressionistic iceberg, there are several disturbing aspects to the competition as a whole. The site has been touted as the most important piece of land of its size available in New York in fifty years. Yet the economic bottom line was the primary consideration in the competition. Is this the way to design a city? Not a single architect or urban designer was included on the eight-member jury of city and MTA officials, though Cooper-Eckstut & Associates were consulted in the initial examination of the site's potentials. Furthermore, the economic rules of the game virtually forced the bidders to take the as-of-right floor area as well as the bonuses allowed by the subway improvements, producing a bulk of over two million square feet. But critics and community residents feel that occupants of such a large complex will overburden the area's already strained services. This issue and others ignored now—the shadows cast on Central Park, the remaining ragged edges and awkward circulation of Columbus Circle—will surely arise when environmental impact is reviewed over the next year.

This nation's cities have historically vied for the dubious distinction of having the biggest or best of physical symbols. In this case, while the world's tallest building might have been built here, the City went straight to basics: it sought "the largest real estate sale in the city's history," "the largest transaction for a site this size in the nation's history." The proceeds, if used to improve the transit system, will benefit all of the people as Mayor Koch claims. Let it not be at the expense of the city above ground. ***Susan Doubilet*** ■

Walter F. Wagner, Jr., FAIA 1926–1985

Walter F. Wagner, Jr., Editor of *Architectural Record* since 1967, died on July 6. Holder of B.S. and M.S. degrees in business management from MIT, Wagner had spent his working life in journalism. After a start at *Factory Management and Maintenance* magazine, he joined *House and Home*, where he became managing editor; he then served as editor of *Popular Boating* before joining *Architectural Record* as executive editor in 1965.



Walter F. Wagner, Jr.

Though not formally schooled in architecture, Walter developed an exceptional understanding of the profession and was dedicated to its interests. The AIA recognized this in conferring Fellowship on him in 1984. And one of his four children, who were obviously sources of great pleasure to him, studied architecture at Cornell and is well on his way toward registration.

During my 13 years as Editor of P/A, Walter Wagner has been my exact counterpart on the magazine that has been P/A's strongest, most consistent rival. Although the circumstances could have produced some animosity, there has never been any friction between us, because Walter was in all respects a man of good will and good sense.

Walter did not present himself as a connoisseur of design, but as the manager of an editorial staff that made collective decisions. To me, it seems that his strongest feelings about design involved the inadequacy of the great bulk of our architecture. It exasperated him that the standards of achievement upheld by our schools, our press, and our various awards programs had so little effect on the mass of architecture that the public has to live with. He was by no means down on the profession as such; he wanted architects to be educated well, to perform well, and to be rewarded well. That's still a lot to wish for and a lot to work for. And we are going to have to keep trying, sadly without Walter Wagner. ***John Morris Dixon*** ■

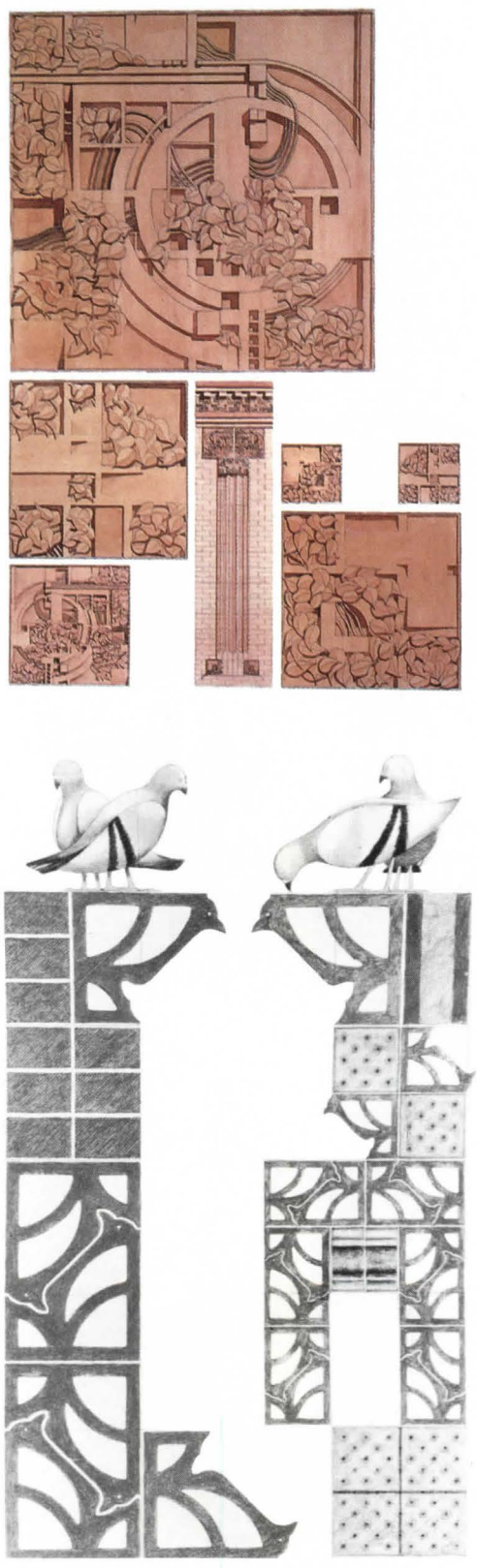
Terra cotta comeback

While product-related competitions have proliferated in recent years, few have engaged the format or the follow-through proposed for the Contemporary Terra Cotta Competition. Sponsored by the National Building Museum, with support from the Ludowici Celadon Company, manufacturers of terra cotta roofing tile, the competition was intended simultaneously to capitalize on and to boost the recent resurgence of terra cotta as a popular building material.

The competition brief—an exemplary document in its own right—called for new designs for terra cotta panels, and schemes suggesting their application to existing or imaginary buildings. Registrants were asked to choose one of two categories, designing either hand-pressed units for one-off, special decorative effects, or machine-made units intended for more generic use, as in frieze banding or cladding of large surfaces.

The six-member jury did not act in concert, as is customary for most competitions, but individually, each picking one winner. The jurors have been asked further to produce a drawing of their own illustrating the application of their chosen entry in a real or imaginary project. Ludowici Celadon will incorporate the winning designs into a new product line; winners will receive royalties from these designs, as well as an initial $750 cash prize.

The competition was open to architects, artists, ceramicists, and sculptors, and the 110 entries showed a wide spread among these categories. The jury, however, was composed exclusively of practicing architects, representing those who would specify the material, and the six winners are, coincidentally or not, also all architects. Juror Robert Venturi of Venturi, Rauch & Scott Brown selected the design of Terry Brown and team, Muller & Brown Architects, Cincinnati, Ohio; James Wines of SITE selected H. Stow Chapman of Grossman, Chapman, Kingsley Architects, Louisville, Ky.; Stanley Tigerman of Tigerman Fugman McCurry selected Peter J. Fortier of Clements, Blanchard & Holmes, Metairie, La.; Robert Frasca of Zimmer Gunsul Frasca Partnership selected Eric Gazley of Gazley, Plowman Architects, Portland, Oreg.; the three principals (John Casbarian, Danny Samuels, and Robert H. Timme) of Taft Architects selected Carl Vogtmann, project engineer for Loyola University's Physical Plant Department, Chicago, Ill. (a graduate architect); and Hugh Hardy of Hardy Holzman Pfeiffer Associates selected Giorgio Zigliotto of Carrasco & Associates, Palo Alto, Calif. Honorable mentions were awarded by the jury as a whole to Erin McNamara and Jim Gilroy (Chicago, Ill.); Karen Singer (Philadelphia, Pa.); Tim Sappington (Randolph, N.H.); Melanie M. Swick (Cincinnati, Ohio); and Elizabeth McClure (Brooklyn, N.Y.).



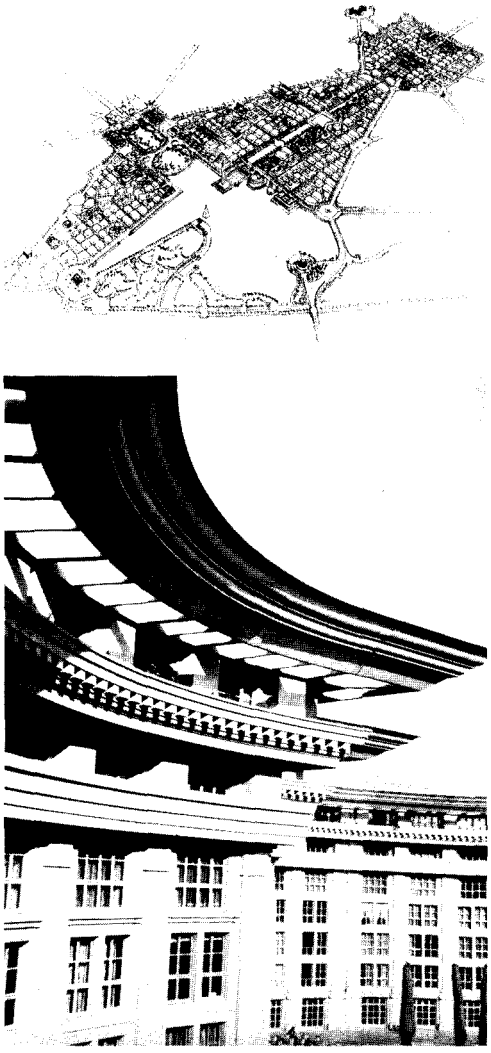
Three of six terra cotta winners: Terry Brown (top); H. Stow Chapman (middle); and Peter Fortier (bottom).

In his summary report, professional advisor Thomas Vonier cited the jurors' general disappointment in the absence of entries that fully explored the sculptural, plastic possibilities of terra cotta and the predominance of entries that treated the material in a flat, planar manner more appropriate to tile. They also regretted the absence of entries exploring the full color potential of terra cotta, which accepts mottling and subtle shading. Despite these shortcomings, the jurors and sponsors alike felt the competition proved the renewed viability of terra cotta for contemporary construction. The sponsor also intends to study other, nonpremiated submissions for potential manufacture.

The winning designs and castings by Ludowici Celadon, together with the jurors' drawings and selected other entries, will form the core of an exhibition documenting the history of terra cotta in the U.S. Its opening venue could not be more appropriate: the 1887 Pension Building, newly renovated home of the National Building Museum, is one of the most extensive and eccentric examples of terra cotta construction in the country, living proof of the premises this competition set out to confirm and encourage. ***Daralice D. Boles*** ■

Bofill and Krier at the MoMA

Appearing until September 3 at the Museum of Modern Art, New York, is the first of five annual exhibitions to be organized by the Museum, focusing on the works of young architects. The inaugural show, subtitled Architecture, Urbanism, and History, features the work of Ricardo Bofill and Leon Krier, both European architects who reject Modernism and incorporate Classicism in their work, not just as a matter of style but of philosophy. Despite these similarities, their actual architecture and theories differ dramatically, and the exhibition reflects the differences in its installation. Bofill's work—big, bold, real—is shown mainly through large photographs of buildings, completed or under construction, mounted on bright red walls. Krier's work—small-scale, succinctly rendered, theoretical—is illustrated through his own drawings hung for the most part at eye level on light gray walls. Their differences are also revealed by the imaginary projects each designed for the occasion. Bofill's, an unremarkable tower for a Manhattan site,



Top: L. Krier, plan for completion of Washington, D.C., 1985; R. Bofill, Antigone, Montpellier, France, 1984.

indicates that he is not inspired when reality does not beckon. Krier's, a plan for the "completion" of Washington, forms the centerpiece of his section of the exhibition.

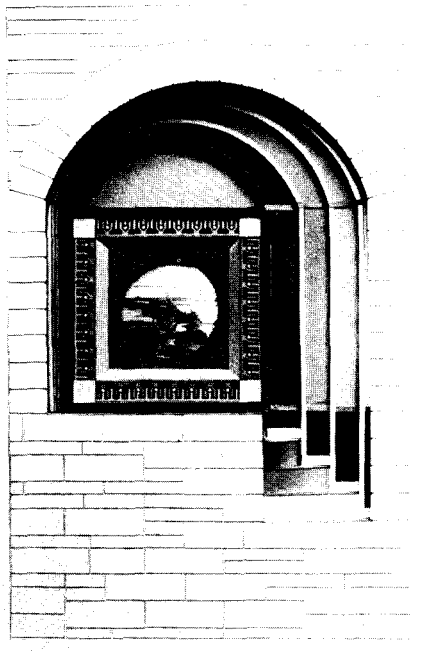
Of course Krier is right when he inveighs against the evils of industrialized society: the careless waste of resources, the dependency on the automobile, the isolation in the overgrown city, the inhuman separation between places of work and residency. And the alternatives he suggests, both in their social planning and their humanly scaled, comfortingly familiar yet fresh architectural forms, are immensely appealing and inspiring. But his superior and stubbornly inactive stance—"I can only make Architecture, because I do not build"—is ultimately self-defeating.

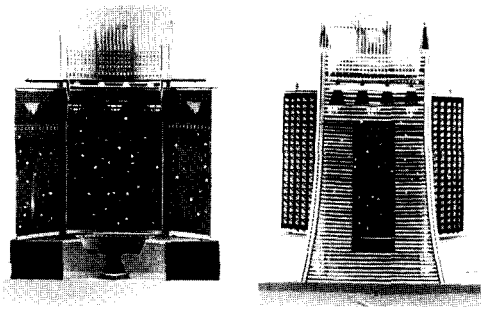
Though Bofill's forms are far less comforting, it is a relief, in a way, to turn to his statements. In a symposium related to the exhibit he said, "It is our responsibility to find solutions from within our own society. I went to the Third World to see if there are alternatives there for us, but there aren't." He has turned to industry to find solutions for affordable housing, and has been able to build surprisingly monumental complexes. The jarring proportions and elements of earlier projects such as Marne-la-Vallée (P/A, Oct. 1982, p. 74) have been somewhat improved, without a loss of monumentality, in the recent 288-unit project at Montpellier. The 272-unit complex currently under construction in the 14th Arrondissement of Paris seems to be a clever piece of urban infill, though its elliptical courtyard, heavily clad in reflective glass, appears most unappealing. Bofill's interest in the actual unit layout is not evident in the exhibition, where unit plans are nearly illegible.

The current exhibition was organized by Arthur Drexler, the Museum's Director of the Department of Architecture and Design. All five shows are funded by a grant from Gerald D. Hines Interests. ***Susan Doubilet*** ■

"Places II"—second year for Columbus Coated Fabrics

For the second year in a row, the problem set for entrants in the Columbus Coated Fabrics "Places" competition was both established and judged by a well-known panel of architects. Meeting last summer to define the requirements were Thomas Beeby, Charles Gwathmey, Robert H. Timme, Susana Torre, and William Turnbull. The program called for "A Wall of a Room in a Tower" using CCF contract wallcoverings. Submissions were to take the form of a three-dimensional model with dimensions of 20" x 30" x 7" with an accompanying 20" x 30" board of illustrations.





Top: K. Braitmayer et al, Tower to the 4 Seasons with wallcovered archways graded light to dark; above: B. Angelini, Bird Tower with perforated patterned vinyl wallcovering.

Winner in the professional category was an honorable mention winner in last year's competition, Brad Angelini of Holabird & Root, for his "Bird Tower," a curved construction with a layered, pierced, and cut away skin. There were no other awards in the professional classification.

First prize in the student category went to a team comprising Karen Braitmayer, George Hallowell, and Kenneth Roberts of the University of Houston, for their "Tower to the Four Seasons." Second and third prizes and an honorable mention went to students at California State Polytechnic University at Pomona. Kelley Needham's second prize winner was untitled, while Jeff Hirouji produced "Carved Out Place/Man-Made Space." With another untitled entry, Max Medina won an honorable mention. Another honorable mention went to James Westcott of New York Institute of Technology. A "Special Recognition" was also awarded by the jurors, for a piece that they termed "outside of the spectrum" yet worthy of note as a work of art. Entitled "cAge" it was entered by Mihai Craciun of Pratt Institute.

An exhibit of the honored projects and a symposium with the jurors and P/A's Pilar Viladas was held at the Rhona Hoffman gallery in Chicago the week of June 11. At that event, cash prizes totaling $7500 were presented, and a videotape of the judging was shown. ***Jim Murphy*** ■

SOM Travels

Now in its fifth year, the Skidmore, Owings & Merrill Travelling Fellowships have become something of an academic institution, one emulated by other major firms that seek to support and recognize outstanding architectural students and their schools. This year the program was expanded to include a fellowship for undergraduate architecture students. The seven-member jury composed of five SOM partners and two visitors—Henry Cobb of I.M. Pei & Partners and Ronald Krueck of Krueck and Olsen, Chicago—selected a total of eight finalists on the basis of portfolio submissions (each dean may nominate up to three candidates). After interviews, they awarded first place ($12,000) in the Masters Program to Adam Yarinsky of Princeton University, second place ($10,000) to David Hotson of Yale University, and third ($8000) to Madeleine Sanchez, also of Yale. Pamela Butz of Cornell and Frank Michielli of U.Va. were cited for Honorable Mention.

In the Bachelors Program, the jury divided the first prize between Kit Krankel of University of Texas at Austin and Guy Perry of Rice, each of whom received $4000. Robert Carpenter of the University of Cincinnati was cited for Honorable Mention.

An awards ceremony in New York City honored both winning students and their schools. According to partner David Childs, the Foundation may expand the program yet again to reward teachers with travel stipends as they now do students. ***Daralice D. Boles*** ■

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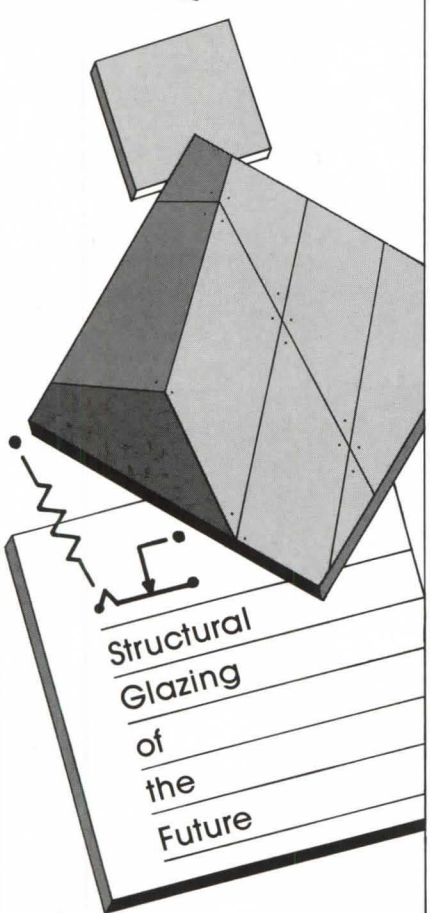
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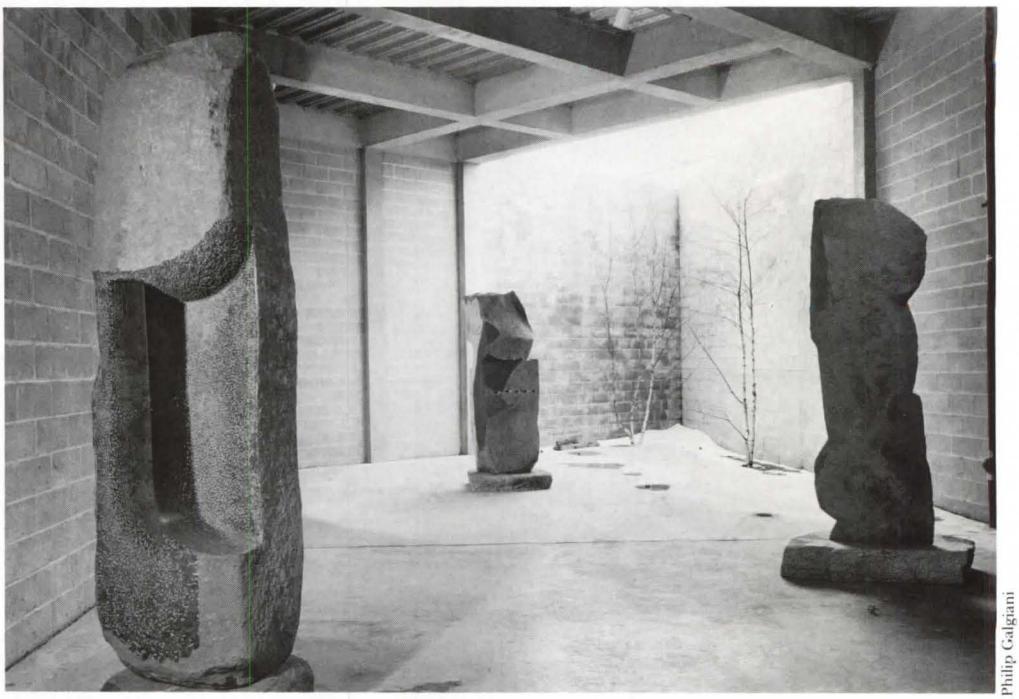
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Philip Galgiani

Isamu Noguchi Foundation Museum, Long Island.

Noguchi's New Museum

The newly opened Isamu Noguchi Foundation Museum in Long Island City, N.Y., embodies a rare confluence of design, as the artist first conceived the objects and then created their environment. Pragmatic poetry imbues both container and contained; although understated in response to physical and financial constraints, the result is a subtly lyrical blend of sculpture and architecture.

The museum compound, which occupies a triangular block at 32–37 Vernon Boulevard, is composed of a renovated one-time photoengraving plant and a new, exposed concrete-block wing that blends with the existing brick building and its low, industrial context bordering the river. A walled sculpture garden fills the rest of a 21,000-square-foot site.

The museum evolved from a renovation begun a decade ago, explains Shoji Sadao, who collaborated with Noguchi on this and many other designs. The sculptor, who had established his U.S. studio nearby 25 years ago, needed space to house completed pieces and to store stones brought from his workplace in Shikoku, Japan. Unable to take on the building alone, Noguchi approached his old friends and colleagues Buckminster Fuller and Sadao, suggesting that they share the space. In 1975, the partners moved in.

The new museum is split into two parts. Raw materials—exposed brick, concrete block—create a gritty industrial ambience for the large works on the ground level. Smooth plaster, wood floors, and acoustical tiles shape a serene gallery atmosphere upstairs, where the smaller pieces are shown. The 400-piece collection, assembled by museum director Miles Kubo, includes the Akari lanterns, furniture, stage sets designed for Martha Graham, as well as models and photographs of numerous environmental commissions.

Noguchi resists the tendency, now rife in sculpture, toward two-dimensionality. "Sculpture is not decal," he asserts. "It must come from the land itself or from the people's consciousness of space and tactile reality." Nowhere is this conviction more eloquently manifest than on the new wing's 16-foot-high ground level. The designers, including erstwhile associate Michael Janne, kept this volume open, allowing the garden to infiltrate the sculptures' concrete terrain. A triangular patch at the southwest corner is exposed to the sky. On the upper level, this southwest tip is truncated and transparent, offering a hazy vista of the Manhattan skyline.

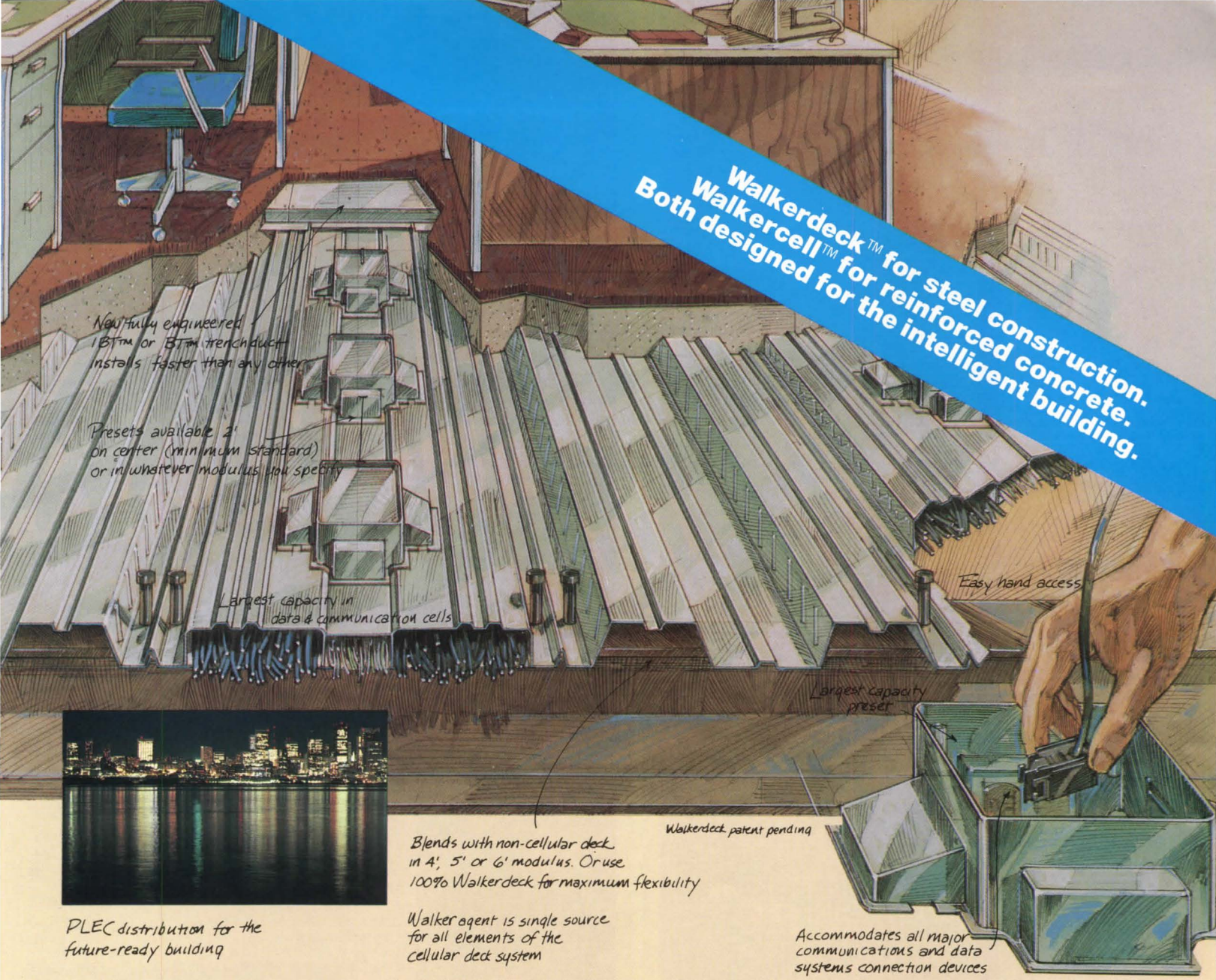
Contrary to an expectation of ritual, there is no articulated path through the museum. Instead, as a "no-labels" Modernist, the master presents fragments in a field, increments of his versatile inquiry into the essence of matter. ***Ziva Freiman*** ■

The author, an architect and graduate student in New York University's School of Journalism, is at present an intern at Metropolis *magazine.*

ASR Auction: A Solid Return

In excess of $75,000 was raised at the recent auction benefiting the Architects for Social Responsibility. The host gallery, Max Protetch in New York, reports that 90 percent of the over 200 pieces donated by architects from 17 countries sold at prices ranging from $150 to $2500. Top dollar went for Mario Botta's 1982 Study for a One-Family House at Morbio Superiore, and for Oscar Niemeyer's undated Architecture Problem. Works by Ricardo Bofill, Michael Graves, Arata Isozaki, Rob Krier, Paul Rudolph, Robert Stern, James Stirling, and Robert Venturi also commanded high prices.

The auction results also registered active upbidding for the works of Douglas Darden,



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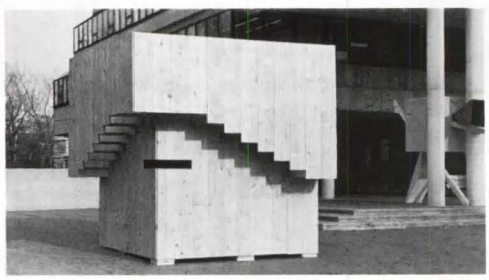
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Roger Ferri, Zaha Hadid (U.K.), Kenneth Kaplan with Christopher Scholz and Ted Krueger, Franco Purini and Laura Thermes (Italy), James Timberlake, UKZ, and Lauretta Vinciarelli. ASR, founded to address the threat of nuclear war, will use auction proceeds to fund programs and publicity efforts. ■

Harvard Review: Gimme Shelter

For the seventh edition of the *Harvard Architectural Review*, entitled "The Making of Architecture," student editors revived the formula of "Call for Submissions plus Exhibition plus Panel Discussion equals Event, and, eventually, Magazine." The panel, none habitués of the architectural lecture circuit—architects Adele Santos and Giuseppe Zambonini; artists Siah Armajani and Donald Judd; and theorists Mary-Alice Dixon-Hinson and moderator Jeffrey Kipnis—attacked the subject "Making Shelter" with relish.



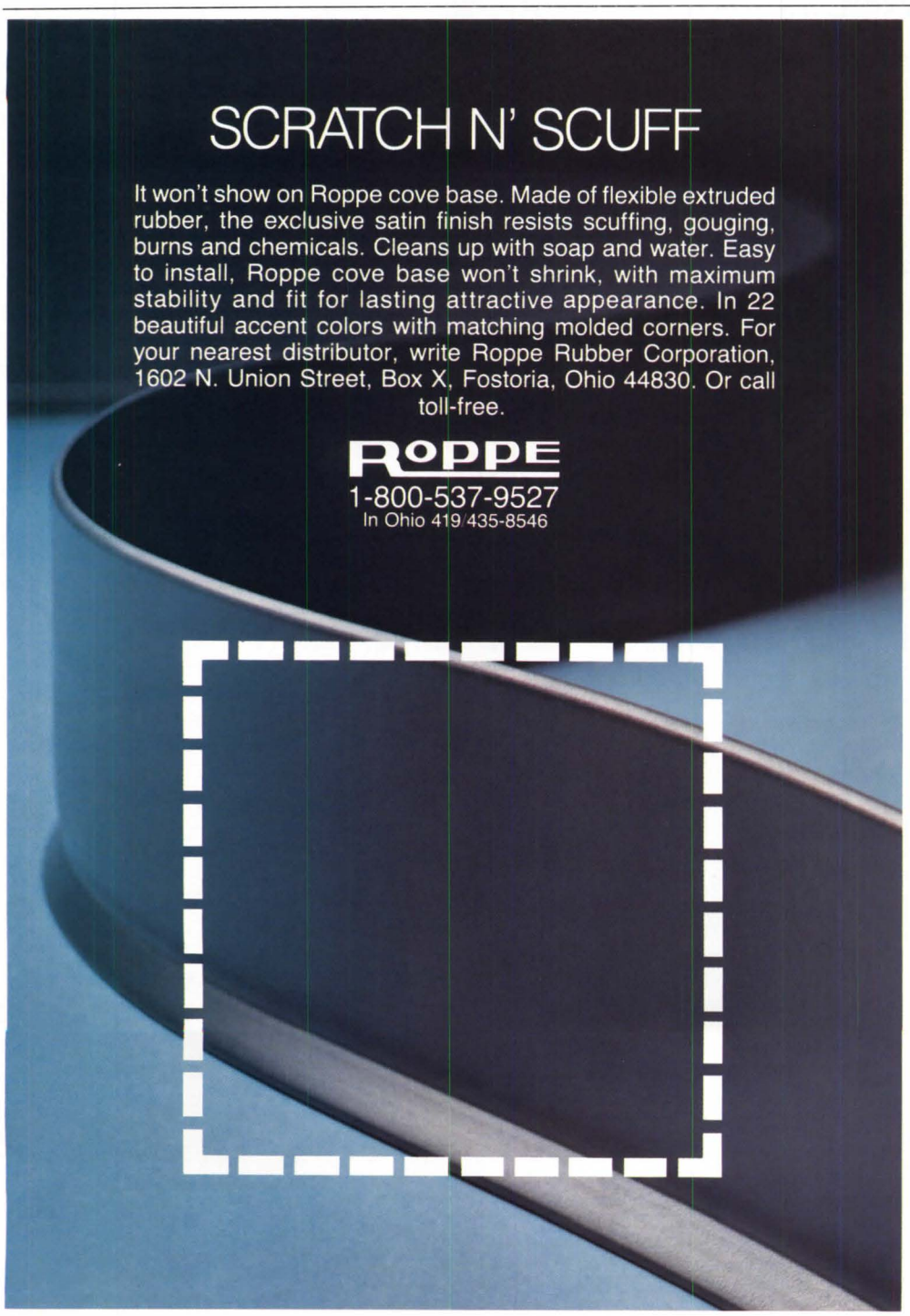
Gaetano Pesce design, built by Harvard GSD students.

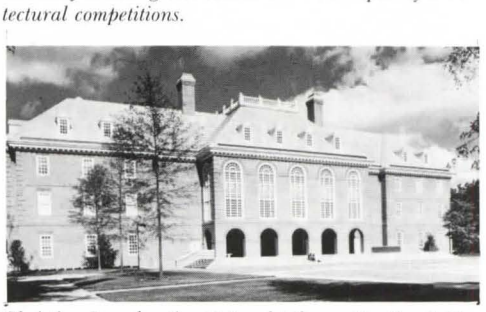
Students and panelists alike attribute the present crisis in architecture to historicism. Editors called for an "architecture concentrated on the working of material relationships . . . which reintegrate the concerns of architecture as a fine art with other substantial concerns of the culture."

The Call for Submissions requested works that "create, in the public space of a city, a shelter where someone may spend the night; address both the immediate purpose of this shelter and the expression of that purpose, its material presence and cultural significance." Typically, entries were biased towards one of the two desiderata—shelter or materiality. Two Harvard professors, Marc Angelil and Bahram Shirdel stressed materiality, as they have in polemical design studios. Conversely, those who took shelter alone as the program produced tents, primitive huts, tree houses, and towers. Among the invited participants, Michael Schwarting added political significance to the program in his design for a shelter between party walls for the homeless. Emilio Ambasz maintained an equilibrium between the two in his parablelike drawings, one of which claimed "Churches once provided sanctuary. Today they may offer shelter." In a category of its own was Gaetano Pesce's design for a private room slid beneath a public space and reached after ascent, circumnavigation, and descent.

To judge from this occasion, incoming Chairman of Architecture Raphael Moneo will find many Harvard students contemptuous of frivolity, impatient with entire schools of contemporary architecture and theory, including the one to which he has made a fundamental written contribution—a study of typologies—yet committed to the critical examination of all serious stances, if some reflection on materiality is present. Such signs bode well for this new phase in the history of the school. ***Hélène Lipstadt*** ■

The author is a freelance critic based in Boston. She is currently curating an exhibition on contemporary architectural competitions.



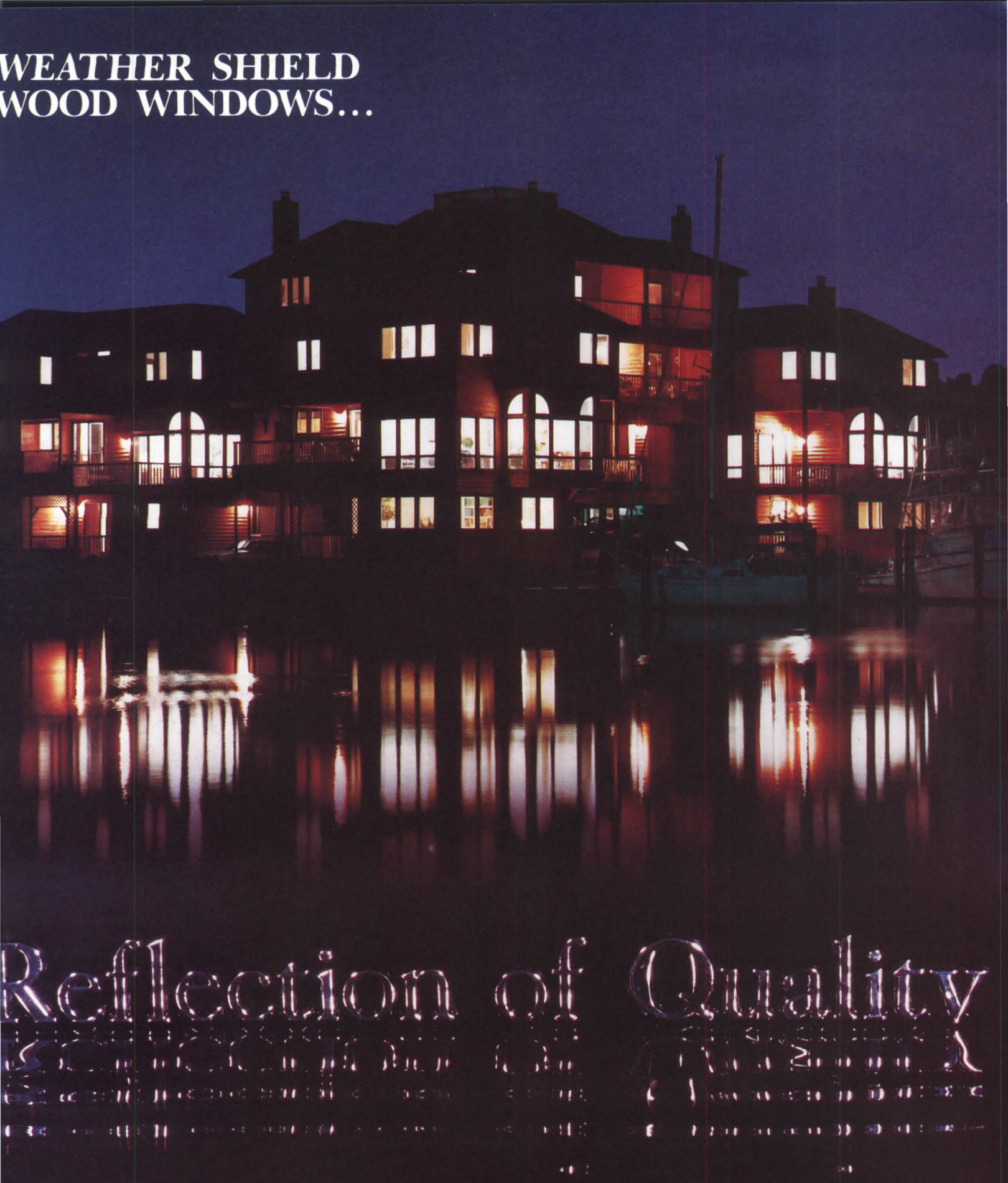


Christian Broadcasting Network Library, Va. Beach, Va.

Classical America awards

Seven individuals have been selected by Classical America to receive the Fourth Annual Arthur Ross Awards, for major contributions to the Classical tradition. Clement Conger was honored for his work as Curator of the Diplomatic Reception Rooms of the State Department and the White House (P/A, Nov. 1983, p. 100). Architects Douglas L. Greene and David Warren Hardwicke of Wiley & Wilson, Richmond, Va., were recognized for the library of the Christian Broadcasting Network, Virginia Beach, Va., and architect A. Hays Town, Baton Rouge, La., was honored for a lifetime's portfolio of Classical residences, churches, and schools. The remaining awards went to landscape architect Richard K. Webel of Innocenti & Webel, Greenvale, Long Island, for classical gardens at The Greenbrier Hotel, White Sulphur Springs, W.Va., and at the Reader's Digest

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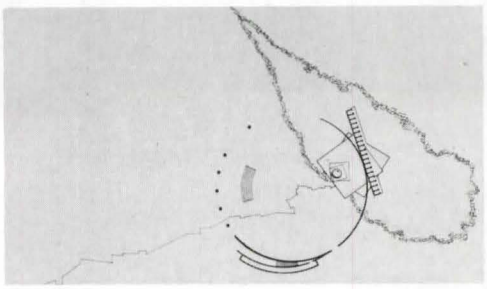
Association, Pleasantville, N.Y.; mural painter Cliff Young, New York, for work in the U.S. Capitol House of Representatives Wing; and master carpenter Odolph Blaylock, Albany, Ga., and plasterer George Peoples, Camilla, Ga., for their work in the Diplomatic Reception Rooms. ■

High Profile High Tech

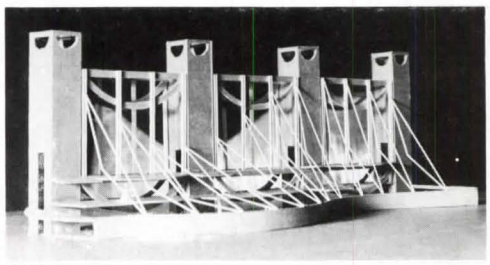
The competition to design a Center for Innovative Technology in Virginia, administered by Virginia Tech's College of Architecture and Urban Studies under a matching grant from the National Endowment for the Arts, was billed as an "ideas competition"; that is, the winning schemes are not to be built, but will serve as design resources for Arquitectonica, the Miami firm since selected, along with Ward-Hall Associates of Fairfax, Va., to design the actual building. (Jennifer Luce, leader of the team from Ottawa, Ontario, whose scheme was one of those that won, is now at Arquitectonica.)

Brainchild of Virginia Governor Charles Robb, the CIT is intended to draw technology firms to invest in Virginia. The project's function as a high-profile symbol of commitment to the future of technology is demonstrated by the choice of a very visible site on the Dulles Airport access road.

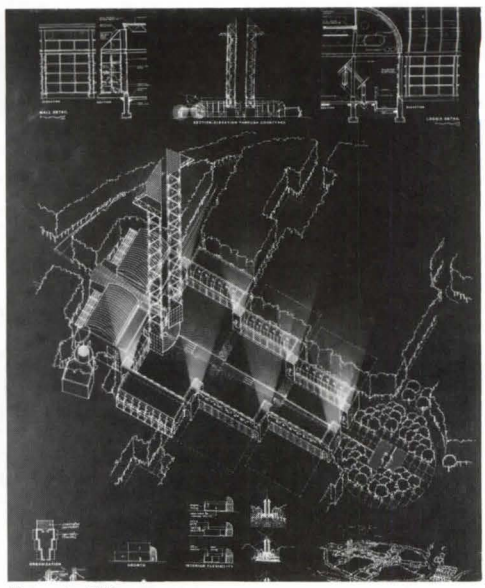
The wide-open competition brief focused on Phase I, the administrative portion of the Center, and asked for indications of how Phase II, not yet completely programmed but probably including a research retreat and lab space, would be structured.



Jennifer Luce.

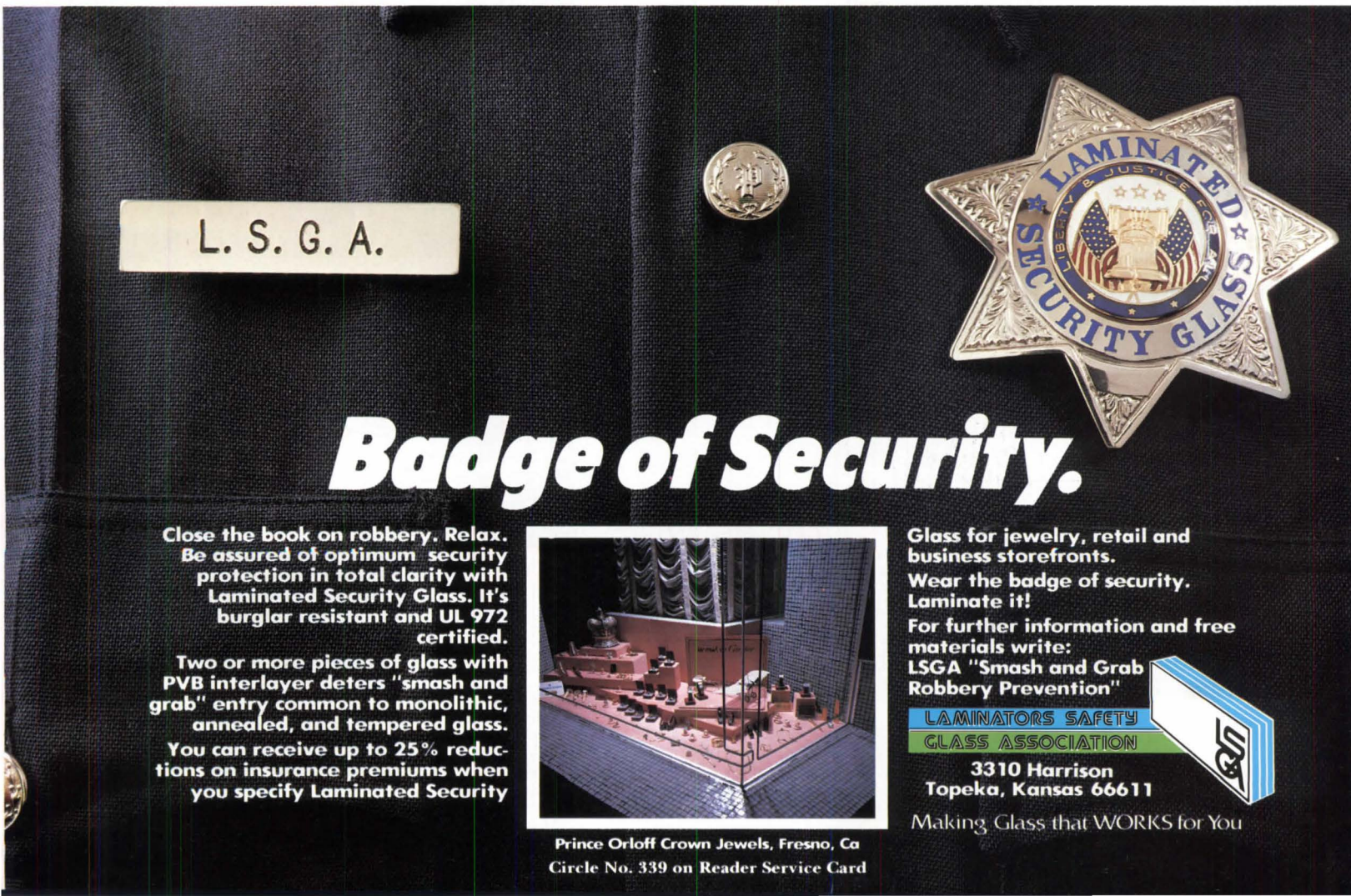


BJC/Knowles.



Peter A. Fillat.

The five first-place jury selections (ten more schemes were given honorable mention) provide a smorgasbord of options, with something for everybody. All schemes were strong examples of a particular style. The design by BJC/Knowles Architects of Philadelphia is of the high-tech/high-touch variety, with masonry towers supporting a holograph wall facing the road and a serene water garden behind—Kahn meets Archigram. Cary Dunn of Washington, D.C., supplies the Modernist example, a heavily landscaped modular grid. The Ottawa team, led by Jennifer Luce, presented a Constructivist design. David Ogorzalek's San Francisco team elaborated the idea of the building as city for the urbanist, Post-Modern choice, and Peter Fillat and team of Baltimore are the classicists, with a high-tech, axial-plan "campus," based on Jefferson's design for the University of Virginia. ***Joanna Wissinger*** ■



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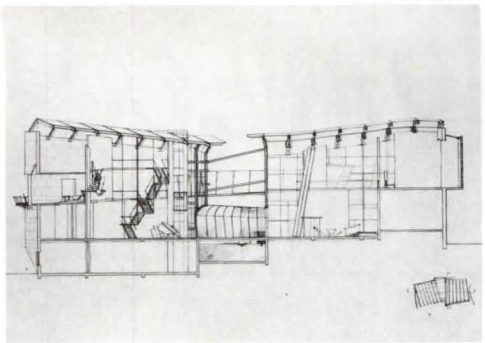
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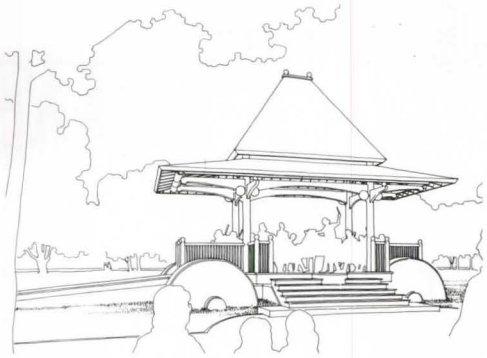
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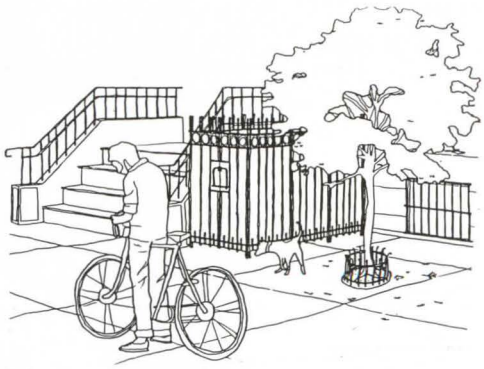
Chicago, Illinois Atlanta, Georgia Carrollton, Texas Brea, California San Jose, California Portsmouth, England



Kay Ngee Tan, Concord Gallery.



Julian Smith, Oberlin Bandstand.



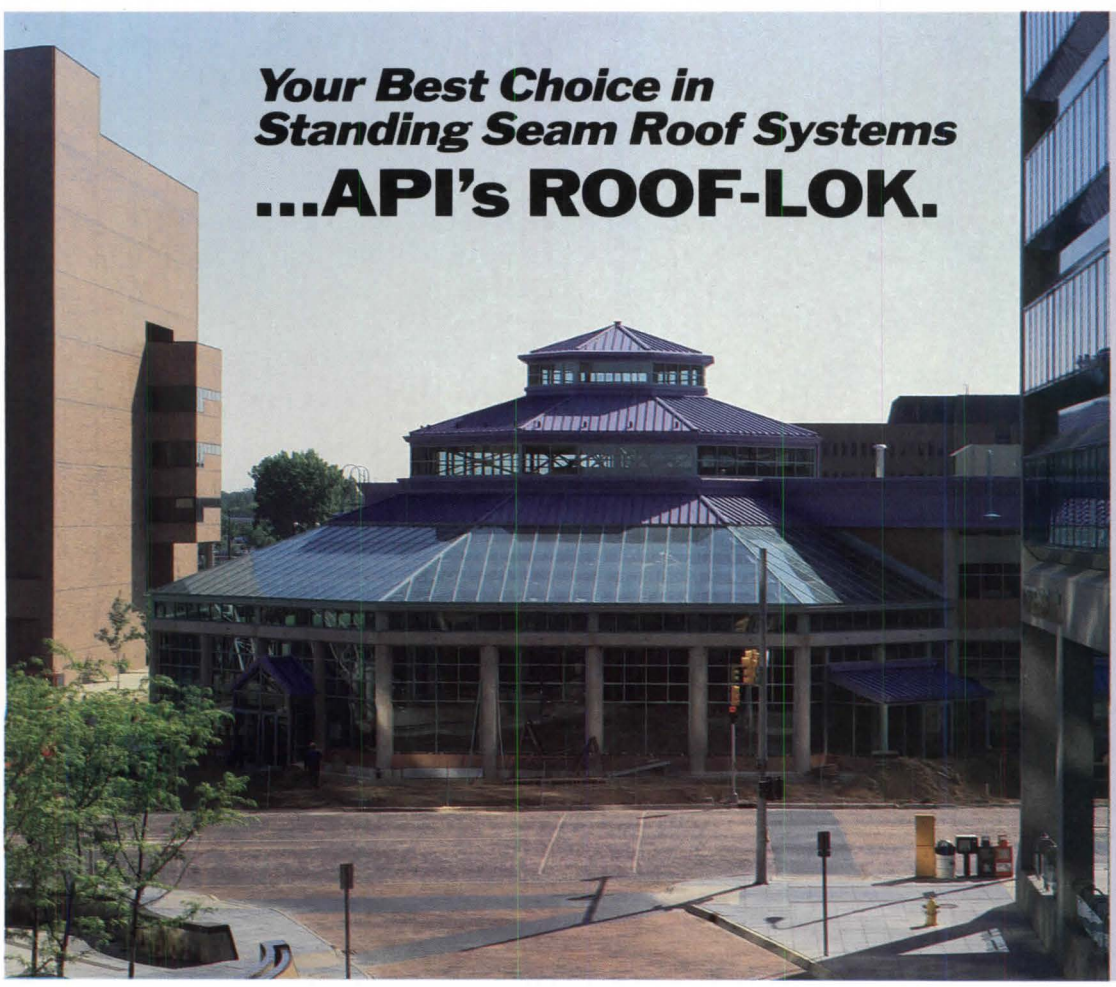
Shira Rosan, Bicycle Shelter.

Competition roundup: London, Oberlin & New York

Kay Ngee Tan, a student at the Architectural Association in London, walked away with the £1500 first prize in the **1985 International Design Competition for Students** sponsored by the Royal Institute of British Architects. The program—to design a small art gallery to display the works of David Hockney and Anthony Caro—was devised by museum maestro James Stirling. Second prize of £1000 went to Felin Dunne, University College, Dublin, Ireland, third of £750 to Farahbod Nakhaei, University of Strathclyde, U.K. Five additional student teams received commendations, and 40 others were included in a July exhibition at the Royal Academy. No student work from the U.S., however, was premiated. Aldo Van Eyck is to devise the program for next year's competition, to be circulated in September.

The $5000 first prize in the NEA sponsored **Oberlin College Bandstand Design Competition** went to Julian Smith of Almonte, Ontario. James Bradberry, Philadelphia, and Nan Legate and Eric Fiss, New York, were awarded two second prizes. Six honorable mentions were also named: Robert Weisbord, Wynnewood, Pa.; Anderson Schwartz Architects, New York; De Witt Zuse, New Haven, Conn.; W.I. Van Campen, Syracuse, N.Y.; Rajmohan Shetty and Waziuddin Chowdhury, Berkeley, Calif.; and Robert Stanton, Madison, Wisc. An exhibition of 50 designs, including the winners, and a book are in the works.

In New York, the Strycker's Bay Neighborhood Council, a coalition serving the Upper West Side of Manhattan, has awarded first prize in its **Bicycle Shelter Design Competition** to Shira Rosan, New York, for a fence frame of welded steel tubes painted black, with an inner sheet-metal skin. A jury composed of design professionals, traffic engineers, and crime prevention specialists awarded second prize to Michael Bitar, New York; third prize to Nigel Buchan, Edinburgh, Scotland; and honorable mention to Francis Treves, Kingston, N.J. ■



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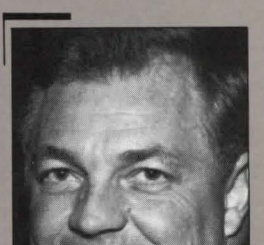
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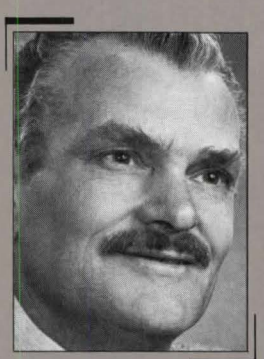
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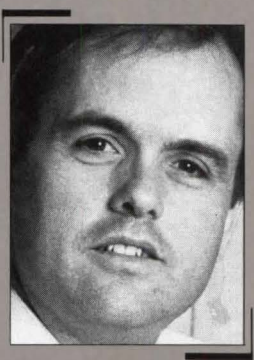
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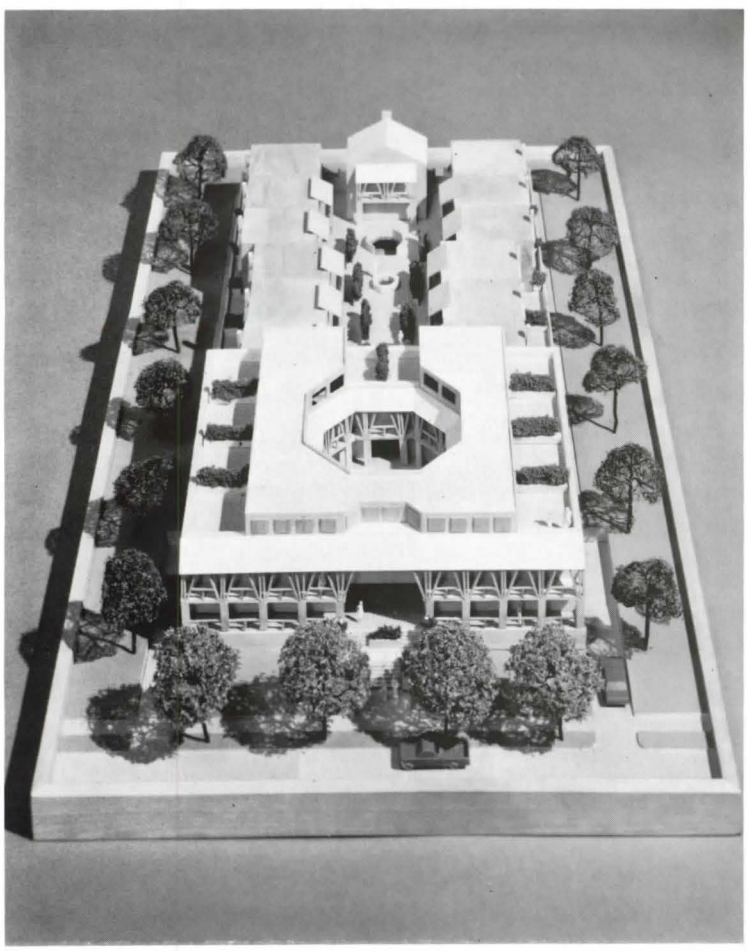
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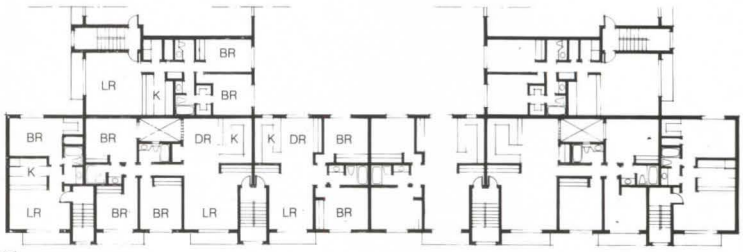
Four mixed-use projects cope with urban and semiurban situations; a fifth studies urban design strategies for a rundown residential neighborhood.



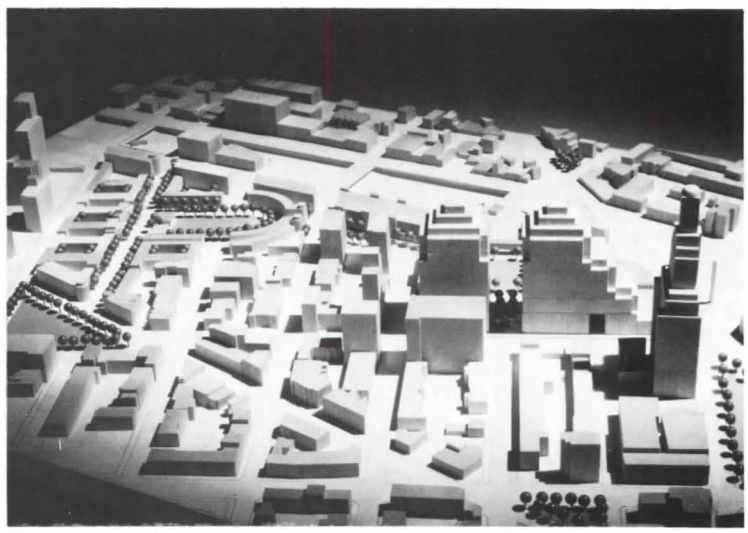
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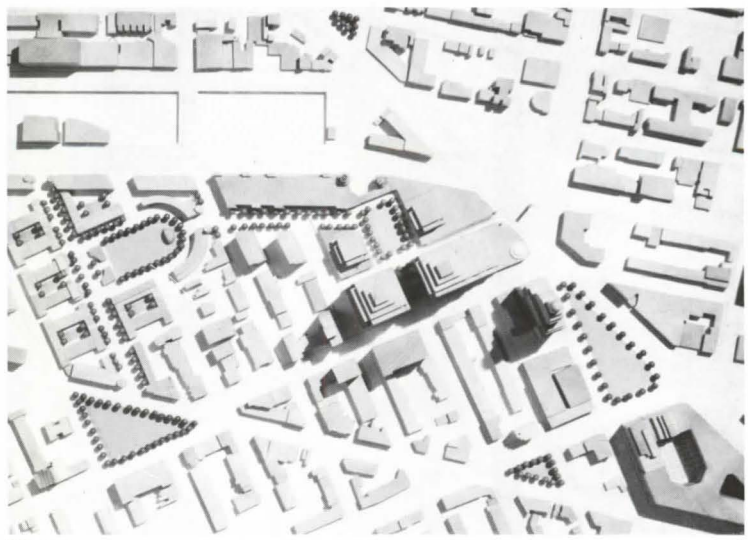
2a HOUSING ELEVATION



2b UNIT PLANS



2c



2d MASTER PLAN

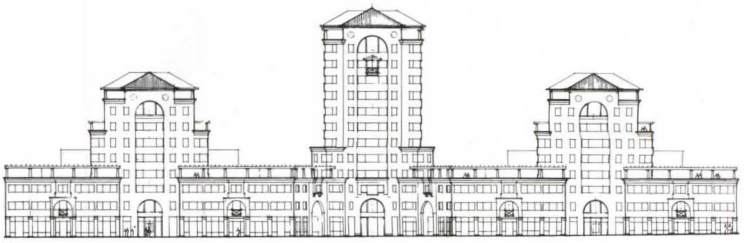
↓N

1 University Gardens, Menlo Park, Calif. *Architects: Calthorpe Associates (formerly Van der Ryn, Calthorpe & Mathews), Sausalito, Calif.* Designed according to local zoning guidelines, which would smooth the transition from downtown's retail center to residential neighborhoods, this mixed-use development in Silicon Valley combines 13 townhouses with 15,000 square feet of professional offices. The parking serves office workers by day, residents by night. Construction starts next spring.

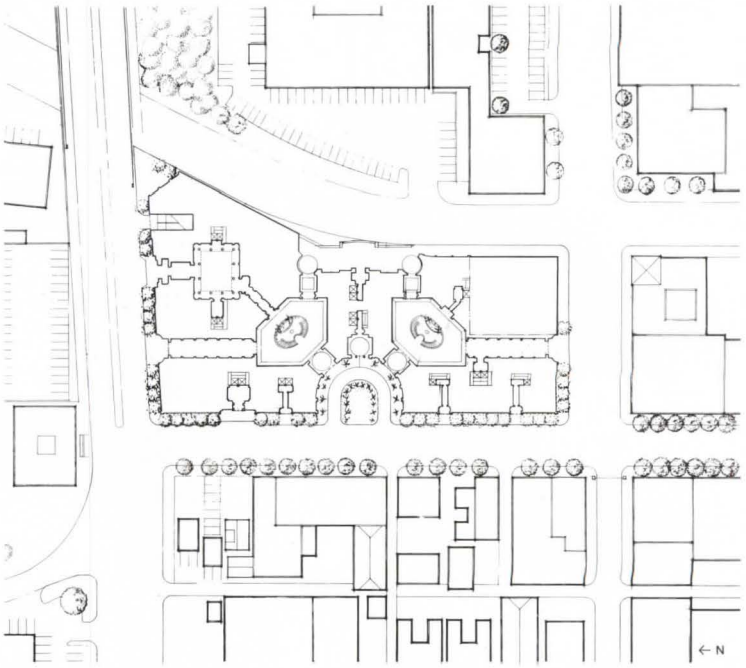
2a–d Atlantic Terminal Redevelopment, Brooklyn, N.Y. *Master plan design team: Calthorpe Associates, Sausalito, Calif. (residential master plan): with SOM, New York; Weintraub & di Domenico (landscape architects); Simmons Architects (residential).* A key component in the general revitalization of downtown Brooklyn, this mixed-use development for Rose Associates places 688 units of "affordable housing" (for residents with incomes of $16,000 to $48,000) and 2.7 million square feet of back office space on 12 acres. The master plan organizes four-story brownstone units around a crescent park and private courtyards. Office buildings along Atlantic Avenue will shield the residential neighborhood from adjacent train tracks. Day care and community centers are situated at the base of the crescent park; neighborhood grocery stores take corner sites. SOM is to design the larger office towers at the northwest end of the site off Flatbush Ave., Brooklyn's commercial thoroughfare; Calthorpe will continue with the residential portion.



1



2a



2b

1 Garrison Channel Place, Tampa, Fla. *Architects: Kohn Pedersen Fox Associates, New York.* This waterfront mini-city, developed by Major Realty Corporation and the Prudential Life Insurance Company of America, includes three office towers (two forming a gateway to downtown, left), a luxury hotel (tripartite complex at center), and 16- to 20-story residential towers set atop an 80-foot-high base of retail and parking. Plans are being carried out in conjunction with the development of a new convention center and hotel (far left) designed by Hanson Bennett/Russell Gibson von Dohlen of Tampa.

2a, b Hillcrest Square, San Diego, Calif. *Architects: Robert A.M. Stern Architects, New York.* Part Rockefeller Center, part Palm Beach Breakers, Hillcrest Square is the second project designed by Stern for Austrian developer Southwest Estate Group (P/A, Sept. 1984, p. 45). The complex combines a 90,000-square-foot medical office building with 70,000 square feet of retail, 50,000-square-foot office, parking for 800 cars, and 150 condominiums, to be completed by 1987.



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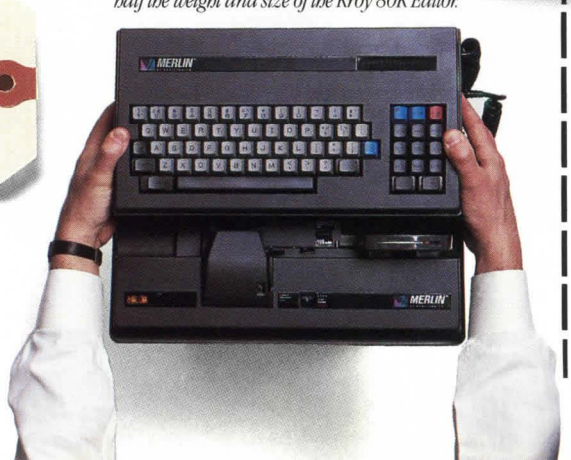
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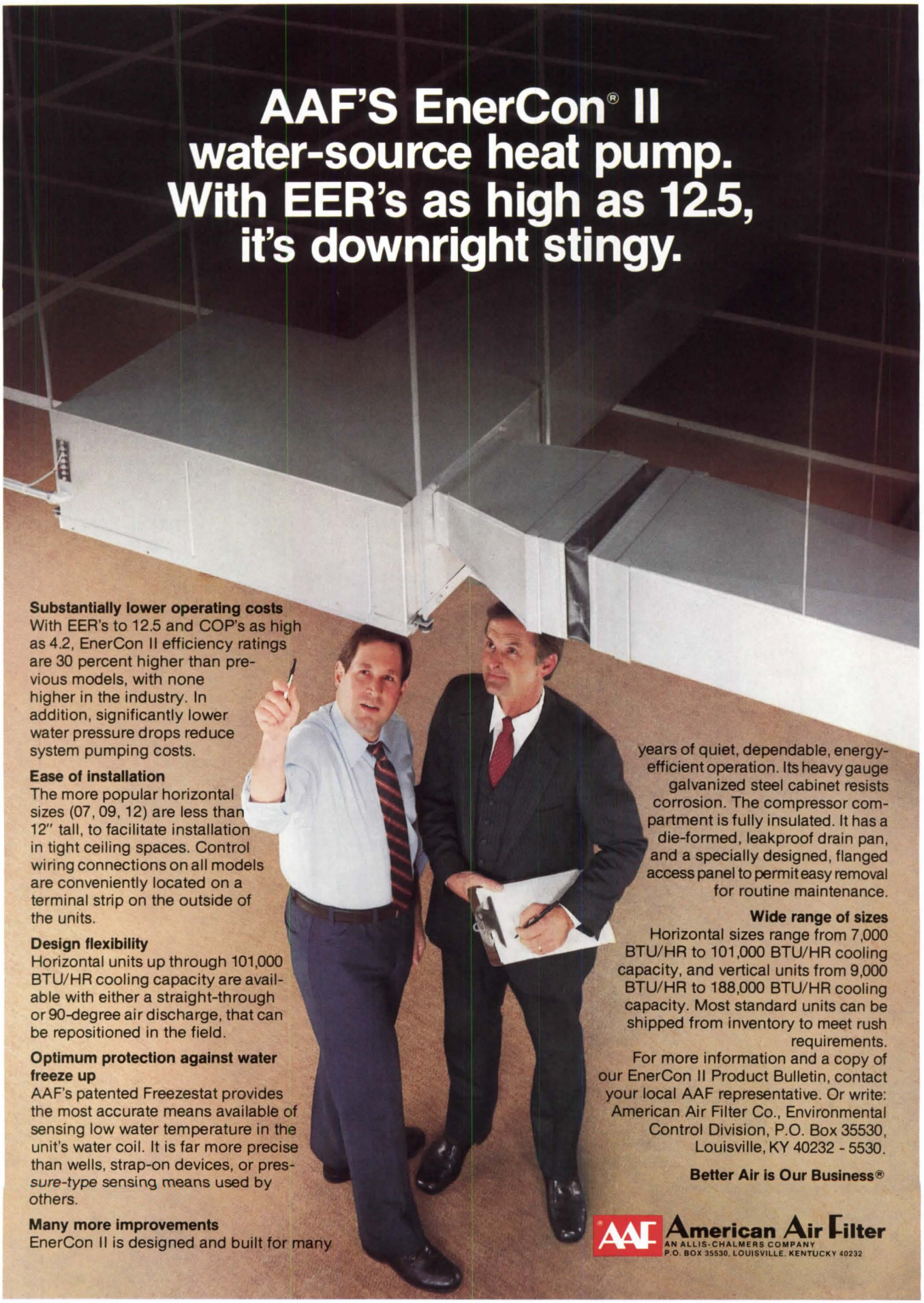
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AAF'S EnerCon® II water-source heat pump. With EER's as high as 12.5, it's downright stingy.



Substantially lower operating costs
With EER's to 12.5 and COP's as high as 4.2, EnerCon II efficiency ratings are 30 percent higher than previous models, with none higher in the industry. In addition, significantly lower water pressure drops reduce system pumping costs.

Ease of installation
The more popular horizontal sizes (07, 09, 12) are less than 12" tall, to facilitate installation in tight ceiling spaces. Control wiring connections on all models are conveniently located on a terminal strip on the outside of the units.

Design flexibility
Horizontal units up through 101,000 BTU/HR cooling capacity are available with either a straight-through or 90-degree air discharge, that can be repositioned in the field.

Optimum protection against water freeze up
AAF's patented Freezestat provides the most accurate means available of sensing low water temperature in the unit's water coil. It is far more precise than wells, strap-on devices, or *pressure-type* sensing means used by others.

Many more improvements
EnerCon II is designed and built for many years of quiet, dependable, energy-efficient operation. Its heavy gauge galvanized steel cabinet resists corrosion. The compressor compartment is fully insulated. It has a die-formed, leakproof drain pan, and a specially designed, flanged access panel to permit easy removal for routine maintenance.

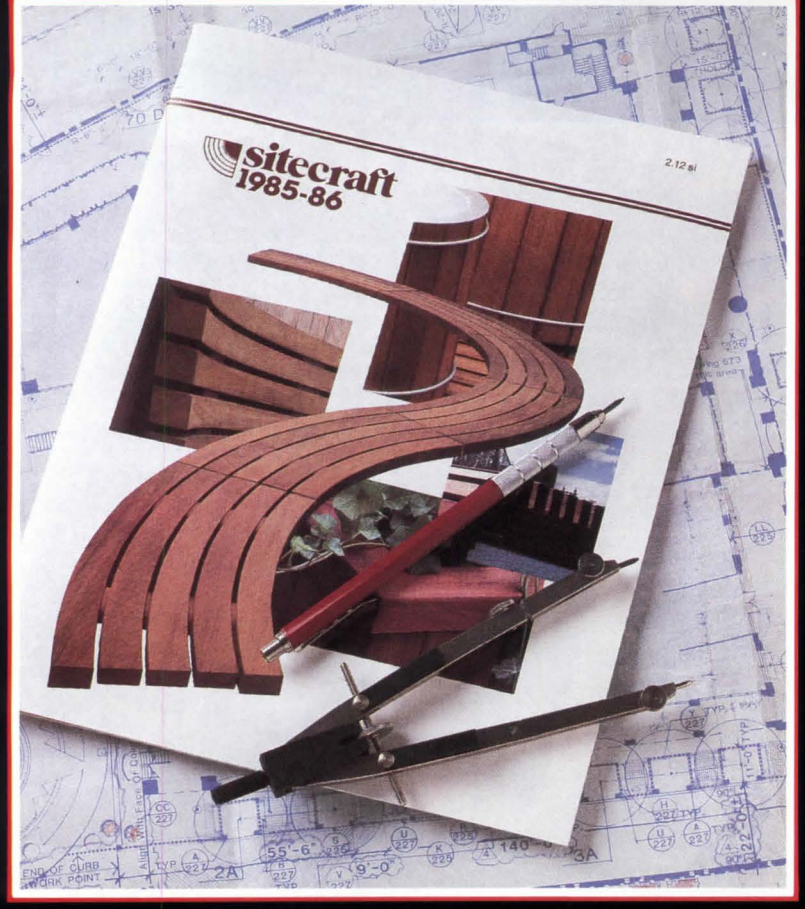
Wide range of sizes
Horizontal sizes range from 7,000 BTU/HR to 101,000 BTU/HR cooling capacity, and vertical units from 9,000 BTU/HR to 188,000 BTU/HR cooling capacity. Most standard units can be shipped from inventory to meet rush requirements.

For more information and a copy of our EnerCon II Product Bulletin, contact your local AAF representative. Or write: American Air Filter Co., Environmental Control Division, P.O. Box 35530, Louisville, KY 40232 - 5530.

Better Air is Our Business®

AAF American Air Filter
AN ALLIS-CHALMERS COMPANY
P.O. BOX 35530, LOUISVILLE, KENTUCKY 40232

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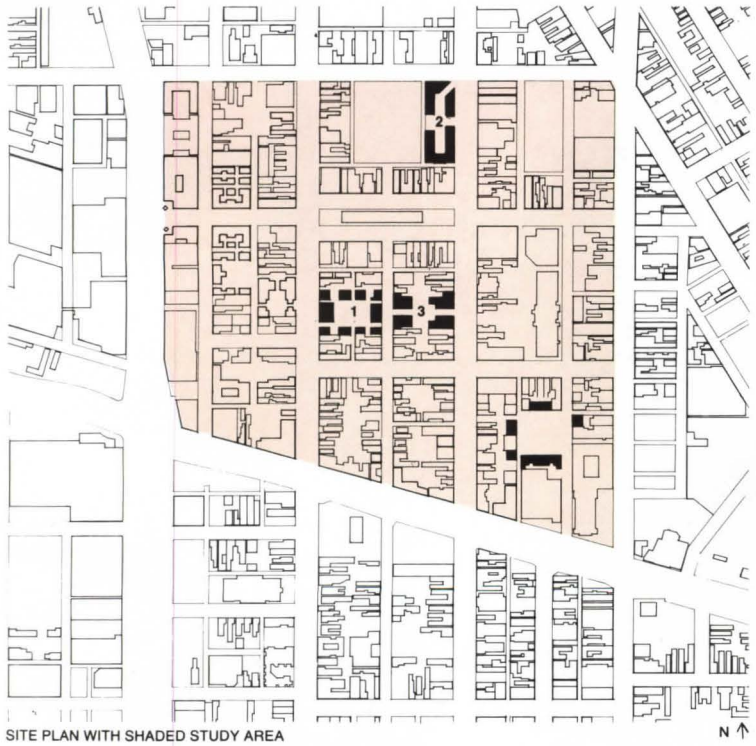
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In Progress



SITE PLAN WITH SHADED STUDY AREA

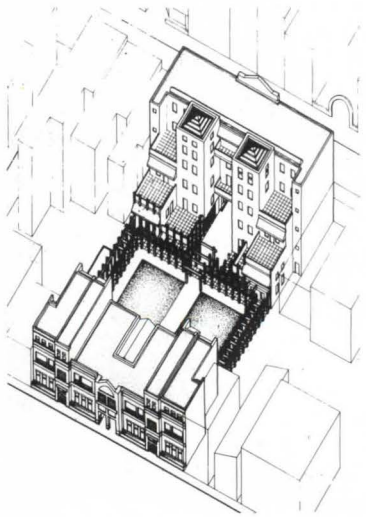


1

Findlay Market Area Urban Design Plan, Cincinnati, Ohio. *Planners: Community Design Assistance Group, Miami University, Oxford, Ohio (Thomas A. Dutton, director).* These proposals, product of a thorough study of a low-income ethnic neighborhood north of downtown Cincinnati, were produced at the behest of a nonprofit neighborhood development corporation and housing task force as part of a major planning effort to coordinate land uses and update the area zoning plan. The CDAG master plan for nine blocks seeks to restructure the deteriorated streetscape while strengthening a casual "green canal" of open space and community gardens that runs through block interiors. Specific architectural proposals postulate ways in which infill housing and commercial structures can be introduced into existing 19th-Century fabric.



2



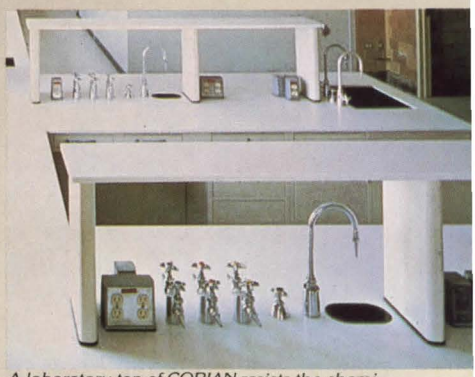
3

Use Corian® almost any scratches, even cigarette

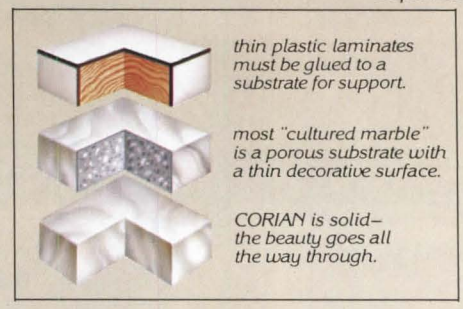
Solid, non-porous CORIAN keeps on looking good, in hotels, airports, hospitals–applications where other materials age fast.

Du Pont CORIAN building products are totally unlike thin plastic laminates or gel-coated surface materials that can easily be irreparably damaged. Instead, CORIAN is solid and non-porous, with color and pattern clear through. A perfect choice for those places where traffic is rough and people can be careless.

Since it is non-porous, most stains wipe off CORIAN with a damp cloth. More stubborn stains, even cigarette burns, rub off with household cleanser. Accidental cuts and scratches can be repaired with fine sandpaper. All of this with no permanent damage to the beauty of CORIAN.



A laboratory top of CORIAN resists the chemicals and solvents used in the Pathology Department of a major Chicago hospital.



thin plastic laminates must be glued to a substrate for support.

most "cultured marble" is a porous substrate with a thin decorative surface.

CORIAN is solid– the beauty goes all the way through.

And yet, for all of its built-in toughness, CORIAN has a subtle, rich appearance. It is satiny smooth and warmly pleasing to the touch. Neutral and compatible.

CORIAN can also be worked and shaped like a fine hardwood and inconspicuously seamed with Du Pont's special adhesive system, for individual design effects that let you put a personal and lasting imprint on a project.



Stubborn stains–like cigarette burns–are easily removed with household cleanser.



Accidental cuts and scratches can be sanded out without destroying the beauty.

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See Sweet's General Building Market 6.15/Du, or phone Du Pont at 800-527-2601. For our 16-page book, "Designing with CORIAN,®" write Du Pont Co., Room X39927, Wilmington, DE 19898. Telex: 83-5420.

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where, because stains, burns, come right out.



CORIAN shrugs off rough wear and looks great in this fast food outlet in Rotterdam, Netherlands.



Westin Hotels' South Coast Plaza installed CORIAN 7 years ago, and it still looks like new.

Corian is solid— all the way through!

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